HOW JERRY BROWN CAN SAVE CALIFORNIA P5
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Back in reality, more than 98 percent of U.S. households make less than $250,000.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Social inequality is morally wrong, politically dumb, and economically unsustainable. It also makes you fat.

Seriously.

There's a book by two British epidemiologists that argues the physical and mental health case for economic equality — and it's full of great stuff. It's a year old, but I read a nice analysis of it in Nicholas Kristof's column in the Jan. 2 New York Times. Kristof notes that Richard Wilkinson and Kate Pickett, both British epidemiologists, cited vast and growing evidence that societies with greater equality are in general more healthy. And by that they mean not only that those societies have less crime and violence; the people who live with greater equality actually have less heart disease, mental illness, and obesity.

The book is called *The Spirit Level: Why Greater Equality Makes Societies Stronger.* A lot of it's kind of touchy-feeley, but in the end, they come to a scientific conclusion: "The relationships between inequality and poor health and social problems are too strong to be attributable to chance."

The two scientists also take on one of the great taboos of modern economics. They argue that growth isn't necessarily good, that the standard goal of every official government policy in every major nation in the world — capitalist, socialist, or communist — over at least the past half-century, has been based on a flawed assumption.

There aren't even that many progressives in this country who want to challenge the idea that the economy needs to grow to solve problems like unemployment and poverty. Sim Van Der Ryn, the visionary planner and architect, once told me that it makes no sense to have "a perpetually adolescent economy." But in most polite company, that's heresy.

But our new governor, who once employed Van Der Ryn as the

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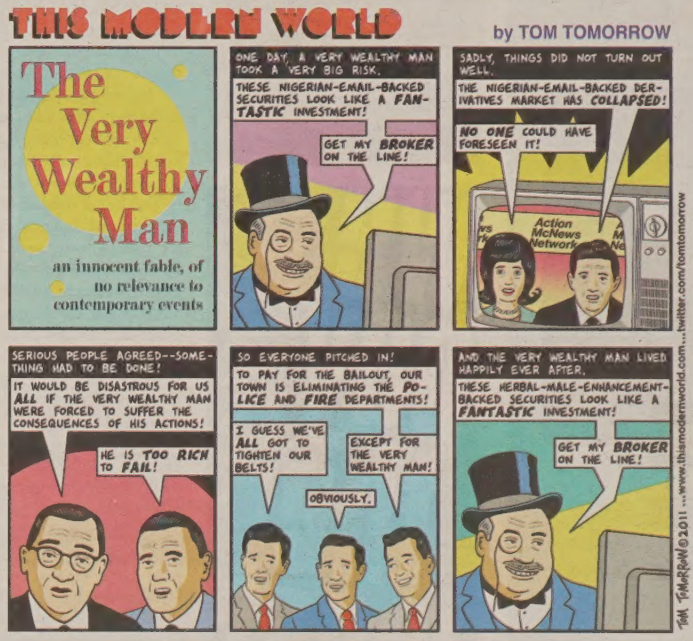

How Brown can save California

EDITORIAL There are two things Gov. Jerry Brown has to do to get California back on track, and he needs to start right away. He has to restore at least a degree of public faith in state government — and he has to put a series of tax increases on the June ballot.

The first step ought to be right in the Brown playbook. The public is fed up with the secrecy, lies, machinations, and policy failures of the Schwarzenegger administration, and Brown can start off by telling people the truth. The budget situation is frightening; it can't all be solved by cuts without destroying the state of California as we know it. But it also requires an understanding that the taxpayers don't want to see their money wasted.

Brown has done the right thing by offering to cut his own staff by 25 percent and by denouncing the demands of the highest-paid University of California staffers who want even larger pensions. He might also take a look at some of the outmoded, expensive commissions in the state (do we really need a 21-member California Film Commission?) None of these are big money-savers, and none address the budget crisis in any meaningful way. But they'll show that Brown's cautious with a buck.

Then he needs to tell the voters that the state does, indeed, have a revenue problem, not just a spending problem. And he should start right away with a blue-ribbon panel of tax experts to look at what reforms ought to go on the June ballot.

It's crazy to say that solving a $28 billion budget shortfall is easy, but a few basic changes could go a very long way to balancing the books. If the voters approve an oil severance tax (something every other oil-producing state in the nation has), an end to the commercial property loophole in Prop. 13, and the restoration of the vehicle license fee that Arnold Schwarzenegger abolished, the state would be about $10 billion richer. A modest increase in the income tax on the very richest Californians would add a few billion more. And suddenly the problem wouldn't look so insurmountable.

Brown has an advantage: he's taking over for a terribly unpopular governor. He will be able to work with a Legislature that now has the ability to pass a budget with a simple majority. And while his victory in November was hardly a landslide, it was substantial enough that he's got a valid mandate for change.

He and the legislative leaders should adopt a budget that includes the expected revenue from a June tax package — and then offer an alternative budget that doesn't. Give the voters a clear choice. Do they want to

CONTINUES ON PAGE 6 »

Smell something rotten?

By Peter Hart

OPINION At the end of every year, Fairness and Accuracy in Reporting rounds up some of the stinkiest examples of corporate media malfeasance for its annual P.U.-litzer prizes. This year brought no shortage of contenders.

PROSECUTE THE MESSENGER AWARD: DIANE SAWYER (ABC NEWS)

On Oct. 22, ABC World News anchor Diane Sawyer introduced a report on WikiLeaks' exposure of thousands of classified documents from the Iraq War. ABC correspondent Martha Raddatz summarized the contents of the WikiLeaks files: "Deadly U.S. helicopter assaults on insurgents trying to surrender ... The Iraqi civilian death toll far higher than the U.S. has acknowledged ... Graphic detail about torture of detainees by the Iraqi military." After Raddatz's report, Sawyer offered this: "I know there's a lot of outrage about this again tonight, Martha, but tell me — anything more about prosecuting the WikiLeaks group?"

NEW EXCUSES FOR BOMBING IRAN AWARD: DAVID BRODER (THE WASHINGTON POST)

On Oct. 31, Washington Post columnist David Broder offered one way for Barack Obama to demonstrate leadership after the midterms — a war with Iran. He wrote: "With strong Republican support in Congress for challenging Iran's ambition to become a nuclear power, he can spend much of 2011 and 2012 orchestrating a showdown with the mullahs. This will help him politically because the opposition party will be urging him on. And as tensions rise and we accelerate preparations for war, the economy will improve."

Broder insisted he was "not sug-

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EDITOR'S NOTES

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director of the Office of Appropriate Technology, has a few heretical cells in his Jesuit-trained brain. And while I don't expect him to turn the state's growth frenzy on its head, he ought to be willing to think about this:

The solution to California's problems may lie more with redistributing the pie than with making it larger.

I'm not arguing that we should abandon growth, particularly at a time of high unemployment. But keep in mind: corporate profits are already up, both here and nationwide — but the big companies are hoarding their cash and not hiring. Banks are making money again — but they're not lending it out. We're in a different sort of recovery here, one that may, for the moment, be structurally jobless. During the deep recession, businesses figured out how to survive with fewer employees, and they're not about to start expanding the payroll.

And of course, the public sector has done nothing but shrink, and there's little talk of anything but more shrinking.

So maybe the only way we're going to get out of this is to inject more money into the economy, not by borrowing but by sending some of the idle wealth at the top back down to the level where it might become production. It might make us all a lot healthier. Because it turns out that you don't have to eat the rich; just tax them. SFBG

BROWN

CONT»

eliminate hundreds of public schools, raise elementary school class sizes to 40, shut down a couple of University of California campuses, shutter the state parks, and let 30,000 prisoners go free? Of do they want the oil companies and the richest Californians to pay a little bit more to keep the state functioning?

Brown can make history this spring. The passage of Prop. 13, during his last term as governor, set off a nationwide tax-cutting frenzy that's damaged the entire country. By pushing back just a little bit, and demanding a little bit of tax fairness, he can demonstrate that California is still a leader in progressive public policy.

He'll have to put his political capital, his credibility, and all the money he can raise behind the effort. If he doesn't, his administration, and the state, will be a total failure. SFBG

OPINION

CONT»

gesting" inciting a war with Iran. He was merely saying it would bring the country together, fix the economy, and make Obama one of the greatest presidents of all time.

THE $250,000 MIDDLE AWARD: KIRAN CHETRY (CNN)

CNN anchor Kiran Chetry ("merican Morning," 2/1/10) interviewing White House budget director Peter Orszag: "You also talk about letting taxes expire for families that make over $250,000. Some would argue that in some parts of the country, that is middle class." Back in reality, more than 98 percent of U.S. households make less than $250,000.

DISAPPEARING PALESTINIANS AWARD: THE NEW YORK TIMES

On The New York Times op-ed page (8/27/10), Martin Indyk of the Brookings Institution gave one reason to be hopeful about peace talks between Israel and the Palestinian Authority: "First, violence is down considerably in the region." What he meant was that Israeli deaths were down. Completely unmentioned were the roughly 1,500 Palestinians who have been killed since the Israeli assault on Gaza in December 2008, according to the Israel human rights group B'Tselem.

BALANCING TOLERANCE WITH HATE AWARD: WASHINGTON POST'S ON FAITH BLOG

On National Coming Out Day , Oct. 11, The Washington Post's On Faith blog decided it would be a good time to hear from raging homophobe Tony Perkins of the Family Research Council. Perkins penned a column attacking "homosexual activist groups" under the headline "Christian Compassion Requires the Truth About Harms of Homosexuality." The Post explained on Twitter that it was a matter of journalistic balance: "We're working to cover both sides. Earlier, we hosted Dan Savage of It Gets Better in a live chat." For the record, "It Gets Better" is Savage's campaign to combat suicides among queer youth. Who knew that was a point of view that needed balancing?

AM-I-READING-THE-ONION HEADLINE WRITING AWARD: THE WASHINGTON POST

For its April 26 story, "Amid Outrage Over Civilian Deaths in Pakistan, CIA Turns to Smaller Missiles." SFBG

Peter hart is FAIR's activism director and cohost of the radio show CounterSpin.

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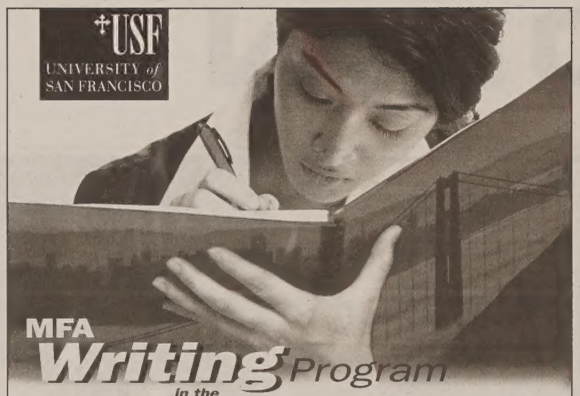

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Educating Minds and Hearts to Change the World

California voters may have rejected the proposition to legalize marijuana, but the medical marijuana industry continues to thrive in the city of its birth, San Francisco. City Editor Steven T. Jones updates his guide to the Bay Area's best dispensaries and explores new trends, from the booming edibles industry to Oakland's controversial effort to license massive pot-growing operations.

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Joining the journey

After a troubled youth, Malcolm Shabazz seeks to follow in the footsteps of his grandfather, Malcolm X

By Rula Al-Nasrawi
news@sfbg.com

Malcolm X once said "Tomorrow is for those who prepare for it today." And today, Malcolm Shabazz, the eldest grandson of Malcolm X, says he is trying to carry on the storied legacy of the radical advocate for African American civil rights and leading voice for the Nation of Islam.

Shabazz, 26, was recently in San Francisco discussing that legacy, as well as his own spiritual and personal journeys, which included making the pilgrimage to Mecca for the hajj in November, a requirement for Muslims that his grandfather also undertook in 1964, the year before he was assassinated.

It was the latest chapter in a long and complicated story. At the age of 12, Shabazz started a fire in his Yonkers home that left his grandmother (Malcolm X's wife, Betty) with burns over 80 percent of her body, which led to her death a few days later. Shabazz has spent more of his adolescence and adulthood in prisons and other institutions than in the real world.

After serving four years in juvenile correctional facilities for arson and manslaughter charges for the fire, Shabazz pleaded guilty to attempted robbery in 2002. He served three and a half years in prison for that crime and then went back to prison months after his release for punching a hole in a store window.

Although he is often portrayed in media accounts as disturbed, Shabazz seemed calm and reflective during a two-hour interview with the Guardian. A soft-spoken man with few but well-chosen words, Shabazz is not unafraid to speak his mind about the state of the country and his grandfather's legacy.

"If you want to know anything, then go back to the source," he told us, which is what we did, reviewing his long, twisted journey to Mecca.

As the oldest male heir to Malcolm X, Shabazz was born into a fascinating family. Media accounts have documented him as a troubled young man, shuttled back and forth among family members. Like his grandfather, he spent time on the streets and in jail. Like his grandfather, it was behind bars that he finally regained his faith and found himself fully immersed in Islam. Shabazz explains that while he was born into Islam, he finally began to fee its presence in his life during his most recent incarceration period. While quarantined in Attica Correctional Facility in New York, Shabazz explained that he "didn't have any hygiene supplies, I didn't have any reading materials."

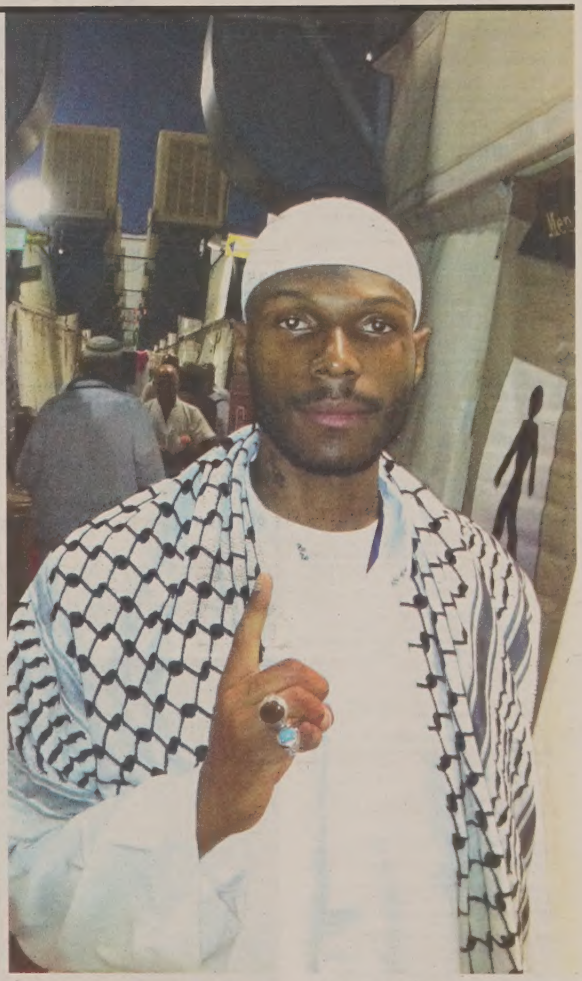
But it was during his time in Attica that he met another prisoner — half Mexican, half Iranian — who identified himself as a Shia Muslim. "He asked me 'Are you in a lie? Or are you a real Muslim?' " Shabazz recalled. He answered that he was a real Muslim. "He gave me reading materials to read in my cell."

According to Shabazz, this was the man who discussed and poured over religious texts with him during their time together, and the one who inspired him to convert from the Sunni sect to Shia.

"I was raised a Sunni, everyone in my family was Sunni," he said. There is much antagonism between the two sects, so his conversion caused a backlash akin to when his grandfather left the Nation of Islam in 1964 and declared himself a Sunni, which let to his assassination the following year.

When word spread of Shabazz's conversion, various Sunni leaders and community

CONTINUES ON PAGE 12 »



Malcolm Shabazz, the eldest grandson of Malcolm X, recently went to Mecca for the hajj.

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"My grandfather Malcolm X once stated that there are only two types of power that are respected within the United States of America — economic and political.
Malcolm Shabazz

ALERTS

By Jackie Andrews and Nicole Dial
alert@sfbg.com

FRIDAY, JAN. 7

Noam Chomsky interview
Pick the brain of linguist and author Noam Chomsky as Wild Wild West Radio hosts an interactive cyber-convo with the influential professor and political dissident. Listeners may phone in questions or chat with Chomsky online for a unique, collective experience.
3 p.m., free
Wild Wild Left Radio
www.wildwildleft.com

San Francisco Bike Party
The new year brings a new kind of mass bicycle ride, one a bit more civilized than Critical Mass. Join the inaugural San Francisco Bike Party, a new monthly ride that begins at AT&T Park and follows a planned route through the city, obeying most traffic laws along the way. But it will still be a rolling party, complete with a mobile sound system and three party stops for dancing and socializing along the way.
7:30 p.m., free
Giants Stadium, Willie Mays Gate
www.sfbikeparty.org

SATURDAY, JAN 8

Board of Supervisors swearing-in
Members of the newly elected Board of Supervisors take their oath of office, followed immediately by the election of a new board president, who could also become acting mayor once Gavin Newsom is sworn in as California's new lieutenant governor. Or if Newsom resigns by then, the board could also directly select a new interim mayor. It promises to be high political drama under the dome.
Noon, free
Room 250, City Hall
1 Dr. Carlton B. Goodlett Dr., SF
www.sfbos.org

Writers with Drinks
Writers with Drinks mixes genres and authors and throws in a dash of alcohol. It's more than just a reading series, it's also a celebration of performers, intellectuals, and writers from all over. This month it features writers Jane Wiedlin, Ethan Watters, Jesús Ángel García, and Blake Charlton. More good news: proceeds benefit the Center for Sex and Culture.
7:30 p.m.; doors open at 6:30 p.m.
$5 to $10, sliding scale
The Make Out Room
3225 22nd St., SF
www.writerswithdrinks.com

SUNDAY, JAN. 9

Found the Free University of SF
Matt Gonzalez, Alan Kaufman, and others are forming the new Free University of San Francisco, and they want public input. Organizers ranging from political activists to poet laureates will put on a public meeting to discuss plans for the university. The Free U aims to promote free higher level education for anyone who wants it. Future plans include a weekend-long teach-in Feb. 5—6. Come down and help promote and organize free education.
10 a.m., free
Viracocha
998 Valencia, SF
415-573-5766

Guantánamo Means Torture
Attend a public planning meeting for the national demonstration scheduled for Jan. 11 against the continuation of Guantánamo Bay's detention facility. World Can't Wait hosts the meeting here in San Francisco, and then travels to Washington, D.C., with Witness Against Torture, the Center for Constitutional Rights, and other activists to demand an end to the horrors of Guantánamo.
2:30 p.m., free
Mechanics Library
57 Post,
415 864 5153
sf@worldcantwait.org SFBG

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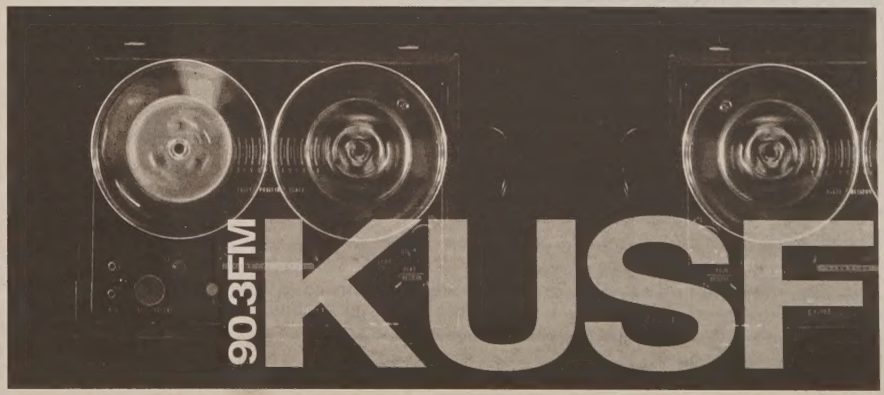
POLITICS
Gav: how can we miss you if you won't go away? Plus, the Guardian and SF Weekly settle

NOISE
Teengirl Fantasy gets us giddy, Marke B.'s top dance videos of the year that was, and more sound snippets from around the Bay

PIXEL VISION
The Performant checks out Will Franken's "Texas Chainsaw Yuletide," SFBG film critics share their top cinepicks from the last year, plus a guide to Oregon Duck watching

SEX SF
Finally a resolution that'll stick: be more slutty. Get to work straightaway with our list of the week's hottest sex events



Offies!

Presenting our annual Off Guard Awards for the worst of a very bad year

By Tim Redmond
tredmond@sfbg.com

When a major conservative political movement starts using a name that typically refers to the act of scrotal fellatio, you know it's morning again in America. In 2010, the teabaggers came home. They nominated candidates who think masturbation is selfish and wonder why monkeys aren't still evolving into humans. They held rallies urging the government to "get out of my Medicare," which happens to be a government program. Their leaders praised dictators and urged women who had been raped to look at the bright side of things.

And those were just the headlines.

It's hard to imagine a year that could be worse than 2010 — but it was a great vintage for the Offies.

Presenting the Off Guard awards for the silliest, most insane, and absolute worst of the year that was.

AND SHE FIGURES IF WE ARREST EVERYONE WITH BROWN SKIN, WE CAN FINALLY GET THIS SORT OF BEHAVIOR UNDER CONTROL
Arizona Governor Jan Brewer told reporters that illegal immigration resulted in beheadings in the desert.

BUT AS LONG AS YOU DON'T TOUCH YOURSELF WHEN YOU THINK OF THE DEVIL, IT'S GOING TO BE OKAY
Christine O'Donnell, the Republican candidate for Senate in Delaware who decried

masturbation as a "selfish act," said she only dabbled in witchcraft and had just one date on a satanic altar.

EXCEPT THAT WE ALREADY ARE, AND WE ALREADY ARE
Jerry Brown said he opposed the state's marijuana legalization measure because "we can't compete with China if we're all stoned."

LOOK BUSY
A Pew Research Center poll showed that 41 percent of Americans think Jesus will return in the next 40 years.

HEY, IF WE'D JUST CREATED THE WORST ENVIRONMENTAL DISASTER OF THE DECADE, WE'D WANT A LITTLE BREAK, TOO
A few days after the worst oil spill in U.S. history, BP Chief Executive Tony Hayward complained that he wanted his life back.

BUT HE SWEARS HE'LL STOP AT BEHEADINGS
Insurance Commissioner Steve Poizner said if he were governor he'd give the National Guard live ammunition to shoot at immigrants on the border.

AFTER ALL, IF THEY'RE NOT IN AN AIRPLANE, THEY CAN'T DO ANY DAMAGE
GOP Senate candidate Carly Fiorina said that people on the federal no-fly list should have the right to own guns.

OOH, WHEN YOU TALK TOUGH LIKE THAT YOU ALMOST SOUND LIKE SOMEONE WHO COULD STAND UP TO THE REPUBLICANS. OR MAYBE NOT
President Obama asked whose ass he should kick at BP.

IT'S OKAY, THOUGH, AS LONG AS THEY WEREN'T ENGAGING IN ANY SELFISH ACTS
Staffers at the Securities and Exchange Commission got caught spending as much as eight hours a day downloading porn at the office.

AND SOMETIMES GOP CANDIDATES ARE NITWITS
Nevada GOP Senate candidate Sharron Angle praised Chilean dictator Augusto Pinochet for his efforts to privatize that country's retirement system, saying "sometimes dictators have good ideas."

YEAH, COME ON, WHY CAN'T YOU LOOK AT THE BRIGHT SIDE OF THINGS?
Sharron Angle said that women who have become pregnant as the result of rape or incest should "turn lemons into lemonade."

DAMN GUMMINT TRYING TO INTERFERE WITH PRIVATE BIDNESS
GOP Congressman Joe Barton of Texas apologized to BP for a White House "shakedown."

YES, AS A MATTER OF FACT I DO OWN THE WHOLE GODDAM SCHOOL
Meg Whitman's son threw softball equipment over a fence to kick a group of computer science and physics students off the Princeton rugby field.

NICE, SINCE THOSE GROUPS ALL GOT ALONG SO WELL
GOP Senate candidate Chuck DeVore compared Palestinian activists to Nazis, Fascists, and Communists.

AND OF COURSE, THAT WORKS SO WELL WITH MODERN MANAGED CARE
Nevada banned chicken costumes from the polls after Nevada Senate candidate Sue Lowden said that people should barter with doctors for health care the way "our grandparents would bring a chicken to the doctor."

ANOTHER GREAT MOMENT IN THEOLOGY FROM THE MAN WHO BROUGHT YOU THE PEDOPHILE PRIEST COVER UP
Pope Benedict said it was okay for male prostitutes to wear condoms.

SO HE'S GOT THAT GOING FOR HIM. WHICH IS NICE
Formerly classified State Department cables revealed that the premier of Korea is still an excellent drinker.

ACTUALLY, THEY TOOK ONE LOOK AT THE TEA PARTY AND DECIDED THEY WERE BETTER OFF AS THEY ARE
Senate candidate Christine O'Donnell said that evolution was a myth; after all, she wondered, "why aren't monkeys still evolving into humans?"

THE CHURCH HAS ALWAYS BEEN KNOWN FOR ITS SENSE OF PERSPECTIVE
The Vatican announced that the ordination of women and the abuse of children were both "grave crimes."

THAT'S OKAY, IT WILL LOOK GOOD ON HIS RESUME
Gavin Newsom decided to run for lieutenant governor after saying he didn't know what the job was.

YOUR TAX DOLLARS AT WORK, CIA EDITION
The United States held high-level negotiations with a supposedly senior Taliban operative who turned out to be a Pakistani shopkeeper.

BUT WAIT – HOW WILL WE KNOW IF WE'RE SUPPOSED TO WORRY OR NOT?
The Department of Homeland Security abandoned color-coded safety alerts.

THE INTELLIGENCE AND CULTURAL TASTE OF THE AMERICAN PEOPLE IS SIMPLY STAGGERING
Sarah Palin's daughter, Bristol, made it to the final round of *Dancing with the Stars*.

WHICH MAKES HIM ENTIRELY QUALIFIED TO SERVE AS A REPUBLICAN POLITICIAN
Dan Quayle's son ran for Congress in Arizona and admitted that he had been posting on "dirty Scottsdale" under the name of Brock Landers, a sidekick to porn star Dirk Diggler.

IS HE ONE OF THE NAZI FASCIST COMMUNISTS, TOO?
Rand Paul said Obama's criticism of BP was "un-American."

WAIT – WAS THAT A BROWN ALERT?
The California Highway Patrol shut down its South Lake Tahoe office after officers found an anal vibrator and thought it was a bomb.

HONESTY IS JUST PART OF THE PROCESS OF RECOVERY
Tiger Woods admitted that he sucked.

EXCEPT THAT IT MOSTLY BENEFITS THE INSURANCE INDUSTRY
Vice President Joe Biden called the health reform bill "a big fucking deal."

IT'S THOSE CUTE WOODEN SHOES, YOU SEE
NATO Commander John Sheehan said Dutch soldiers were too gay.

DAMN, AND HE'S SUCH AN ATTRACTIVE MAN. I'M SURE THE TSA FOLKS WERE REALLY LOOKING FORWARD TO IT
John Tyner told Transportation Security Administration officials in San Diego that if "you touch my junk, I'll have you arrested."

AND HE WASN'T EVEN TALKING ABOUT HER
Sarah Palin demanded that Rahm Emanuel apologize for using the term "fucking retarded."

SINCE WE ALL KNOW THOSE PEOPLE DON'T KNOW HOW TO SPEAK IN PUBLIC
MSNBC Host Chris Matthews was so excited by an Obama speech that he said he "forgot he was black."

THE CUSTOMER IS ALWAYS RIGHT
Pacific Gas & Electric Co. spent $50 million on a ballot initiative to stop public power, and lost after getting soundly defeated in every county where the utility has customers.

YOU MAY BE PART OF THE FAMILY, BUT WHEN IT COMES TO MY POLITICAL CAREER, HONEY, YOU'RE OUT THE DOOR
Meg Whitman fired her housekeeper when she found out she was in the country illegally.

BUT THEY'RE ALIKE ANYWAY, RIGHT?
Sharron Angle defended a campaign ad depicting menacing-looking Hispanic men by telling members of the Hispanic Student Union at the University of Nevada, Las Vegas that many of the members looked Asian.

OF COURSE, SHE SKIPPED THE FIRST FEW AMENDMENTS – BOOORING!
Christine O'Donnell said she couldn't find anything about the separation of church and state in the Constitution.

BECAUSE IN A FIREFIGHT, THE FIRST THING ANYONE WOULD BE THINKING ABOUT IS HIS SERGEANT'S CUTE ASS
Sen. John McCain said he opposed ending "don't ask, don't tell," talked about all the soldiers and Marines who lost limbs, and said that "when your life is on the line, you don't want anything distracting."

SINCE WE ALL KNOW THAT HEALTH INSURANCE MAKES YOUR PEE SMELL FUNNY
Federal judge Henry Hudson asked Obama administration officials whether the new health care plan was similar to forcing all Americans to eat asparagus.

SO IT'S JUST AS WELL THOSE PEOPLE ON THE NO-FLY LIST HAVE THE RIGHT TO KEEP AND BEAR ARMS
Sharron Angle said that the Obama administration's policies might require "Second Amendment solutions."

IT'S PERFECTLY FINE FOR HOMOSEXUALS TO ATTEND MARRIAGE CEREMONIES, AS LONG AS THEY'RE JUST THE HIRED HELP
Sir Elton John played at Rush Limbaugh's wedding.

SURE, GREAT FUN. JUST LIKE SHOOTING YOUR FRIENDS WITH A HUNTING RIFLE
Dick Cheney said he had been a "big supporter of water boarding."

DAMN, SUPERVISOR, THE OFFIES WILL MISS YOU
Chris Daly vowed to say "fuck" at every single board meeting in 2010. SFBG

The 2010 Lamebow Awards

Celebrating the tackiest, most bass-ackwards moments of the past queer year

Marke B.
marke@sfbg.com

I'm sorry. I was totally going to rundown all the most drag-queen-slappingiest moments of the incredibly homo-fixated year that was 2010. But then I thought, "Wait a minute! If I know so much about the gays, doesn't that mean people will know that *I'm* gay? I can't possibly come out yet — I don't even have a book deal yet! Goddess damn you, **Ricky Martin**, for setting the bar so high. Nor do I have a book deal AND an autobiographical country record release date! Gee thanks, **Chely Wright**! (But also, thank you for one-upping Ms. Martin.)"

Anyway, that was a really long thought for me! So let's just award those two a couple of nice, shiny, Degeneres-shaped 2010 Lamebows for Best Commercial Coming Out and move on. I'm queer, I'm here, I don't have an agent, oh well. Speaking of commercial outings, let's lob a Lamebow, too, at **Richard Chamberlain**, who helped pioneer the apparently lucrative form in 2003 with his autobiography *Shattered Love* (!). In December, he warned famous actors to stay in the closet because of persistent Hollywood homophobia. Way to monopolize, Dicky! Also: did you know that the most flamboyant cast member of *Will and Grace* is light and loafy? *Shocking*. A Lamebow to you, **Sean Hayes**, for coming out this year and finally putting our frantic speculation to rest at last.

The year 2010 was also when we learned that it only took six horrific teen suicides being reported in one month to remind old gay people that there are young gay people, and that being a young gay person is pretty damn tough. I have no idea how old gay people forgot this, considering several of them must have been young once, but I suspect something involving tiny dogs and/or tribal tattoos. Our major response to deadly homophobic bullying? Just deal with it, twerps. Sure, the "**It Gets Better**" campaign was wonderful as a high school survivor support group, a risk-free youth outreach effort, and proof that us olds knew how to work the YouTube. But the underlying message — "Don't bother trying to change the world. One day you can move somewhere you'll feel normal like us!" — was awfully regressive. We didn't even have to leave the comfort of the Internet to feel like we did a little something. Shoulder pat! Still, like the obituaries, it was a rare chance to hear non-celebrity gay people's personal stories, so there's that.

Finally, a big, sparkly Lamebow must be parachuted in to the numbskulls who thought **repealing "don't ask, don't tell"** was such a splendid idea. Yes, I feel sorry for people who have to lie to serve. And I'm not pissed off because now my hot gay ass can get drafted. I love Canada, it's full of bears. No, I'm pissed because the successful repeal has probably *ruined gay military porn forever*. Look, there's a very good reason why no porn is set in foofy gay bars with a tranny lipsyncing Lady Gaga in the background. Gays only like gay porn that has next to zero possibility of actual gay-acting people appearing in it. Now I have to worry that I'll pop in my copy of *Assghanistan: Taking Kabul by the Horns* or *Packin' Stan: Assghanistan II* and some Mary in fatigues will prance out a Katy Perry number with her bunkmates, sigh. Thanks a lot, America. SFBG

The Daly files

Our top 10 memorable moments from one of the city's most memorable officials

By Sarah Phelan
Sarah@sfbg.com

City Hall won't be the same in the new year — and not just because Gavin Newsom will be off in Sacramento being lieutenant governor. Sup. Chris Daly, who has represented low-income constituents from the Tenderloin, SoMa, and adjoining District 6 neighborhoods for a decade and has long been framed as Newsom's nemesis, has been termed out.

True to his spitfire reputation, Daly agreed to go out with a Jan. 5 roast. So we thought we'd do our part by recalling our favorite moments from a supervisor who served as the progressive conscience of the board — but not always politely.

"How can you have decorum when at the same time you are allowing children to go hungry and homeless?" he asked us recently. "The most gracious or grateful or proper thing should be to work for justice. To me, that's good manners."

Here are 10 things we will never forget about Daly.

1. HE SHARES A BIRTHDAY WITH FIDEL CASTRO.
Daly was born Aug. 13, 1972, characterized as the Day of Long Odds, according to Gary Goldschneider and Joost Elfers' *Secret Language of Birthdays*. Cuban revolutionary Fidel Castro was also born on Aug. 13, in 1926. Further compounding suspicions that Daly is a pinko commie-lover: he met his wife Sarah Low at the World Youth Festival in Havana.

2. HE PAINTED WITH DARK COLORS AS A CHILD.
"My mom tells the story about going to the teacher-parent conference when I was four or five and the teacher wasn't exactly sure which kid I was," Daly said. "Then she figured it out: I was the incredibly quiet, somewhat shy, well-behaved one. But she had one concern: when I finger-painted, I always picked really dark colors like black, brown, and dark green. So she called me over and asked why. I told her, "Those are the colors left when all the other kids take all the other colors." Hmmm.

3. HE GOT INTO FISTICUFFS WITH MAYOR WILLIE BROWN IN 2001.
"Unbeknownst to Brown, Chris brought some homeless activists to a meeting that was supposed to be private," recalled Sup. John Avalos, who was Daly's legislative aide at the time. "Brown stood up and started going after Chris and somehow the story morphed into a fist-fight." Daly claims the mayor started the confrontation.

"He got up and actually got out of his chair and came after me," he said. "And I said, 'You want some of this? You want some of this? Bring it on.' "

4. HE DEVELOPED A WHOLE NEW MEANING FOR "ACTING MAYOR."
In October 2003, Willie Brown went to Tibet and, as was his practice, allowed the supervisors to rotate into the "acting mayor" position, typically a ceremonial job. Daly promptly appointed two progressives to the Public Utilities Commission. "Brown interrupted his visit to announce that there had been a 'coup d'état' in San Francisco and that he had got to get on a plane to deal with it," former Supervisor Jake McGoldrick told us.

GUARDIAN PHOTO BY SARAH PHELAN

5. HE SCREAMED AT THE COPS DURING AN ARREST IN A PROTEST OVER A PROPOSED PARKING GARAGE AT HASTINGS LAW SCHOOL IN 2002.
Many versions of what really happened here. "I was screaming 'Ouch!' — I was in a pain compliance hold," Daly said. "The cops said he was screaming at them about having them fired," former Sup. Aaron Peskin recalled. "Chris said he was saying 'Ow!' and the police said he was saying, 'Do you know who I am?" Avalos said.

Either way, the photo was used against him by downtown interests in the 2006 election.

6. AT AN MTA BUDGET MEETING IN MAY 2005, DALY STEPPED OUT OF HIS ROLE AS BOARD MEMBER AND INTO THE PERSONA OF OUTRAGED MEMBER OF PUBLIC.
Avalos recalled how Daly left the front of the room, sat down with the audience, and was clapping and cheering as the public criticized the board's Municipal Transportation Agency budget decision. "[Activist] Richard Marquez told me, 'You got to do something to control that guy,' " Avalos recalled.

7. HE ONCE REPORTEDLY TOLD THE "MOTHERFUCKERS AT THE GOLDEN GATE RESTAURANT ASSOCIATION WHO REFUSE TO PAY THEIR EMPLOYEES A LIVING WAGE, FUCK YOU!"
Actually, the reports on this were wrong: Daly's wife said those words, at Daly's 2006 reelection party, a victory that felt even sweeter because downtown spent $1 million trying to defeat him. "My wife is a bit embarrassed about that speech, but I loved it," Daly said.

8. HE CLAIMED NEWSOM WAS "ARTFULLY DODGING ALLEGATIONS OF COCAINE USE" DURING A BOARD HEARING ON NEWSOM'S PROPOSED HEALTH CARE CUTS IN JUNE 2007.
There was never any evidence that the mayor was a coke head. But Daly insisted that the rumors were there, and the mayor never denied them. "What ticked me off was that all the big cuts to public health that year were to stimulant treatment programs," he said.

9. PESKIN FIRED HIM AS CHAIRMAN OF THE POWERFUL BUDGET COMMITTEE JUST BEFORE IT FINALIZED WORK ON NEWSOM'S PROPOSED $6.06 BILLION BUDGET.
Peskin cited Daly's bitter public conflict with Newsom over budget priorities. "Fundamentally the budget process is about public policy and not about personality," Peskin stated at the time. "When I called him to say he was out, he said it was totally cool. But then for the next six months, he wouldn't talk to me," Peskin told us.

10. IN JANUARY 2010, DALY TOLD THE BOARD'S RULES COMMITTEE THAT HE WOULD USE THE WORD *FUCK* IN EACH OF HIS REMAINING BOARD MEETINGS.
"That was really helpful to our cause," Peskin recalled. SFBG

Shabazz CONT»

members expressed their discomfort with what he had done. He explained that many people wrote to him asking him, "How could you become a Shia?"

After his release, Shabazz decided to move to Syria to study at an Islamic institute and then spent the following eight months teaching English to children. "I came home from prison [and] I wanted to get away for a little while," he explained.

After arriving back from Syria in April, Shabazz went to Miami and worked on his memoirs, which he said are due to come out this May. The book discusses Shabazz's life and tribulations, noting that "there are misconceptions that I would like to clear up."

Once he returned to the United States, Shabazz decided to follow his grandfather's footsteps and make the pilgrimage to Mecca, where, he said "the air felt different." But he also explained how the people he saw on the pilgrimage seemed less willing to impose their rules on Americans.

"It seems like they have more fear [of] Americans than they do for Allah," he said. "If they know you're American, I don't know what it is, but they leave you alone."

Shabazz said he had the experience of a lifetime and proved his intense vigor for the Islamic faith. He circled the Kaa'ba, and despite swollen feet and a bad case of the flu, carried on his pilgrimage like a true believer.

"I never saw this many people at one place at one time. It was much more of a struggle than I had anticipated," he said. "But everything was earned."

Decades before, his grandfather Malcolm X made his mark on American culture, taking a radical approach to demanding equal rights. When asked if his grandfather would admire President Barack Obama if he were alive today, Shabazz replied, "Definitely not. To me, Obama is no different than [George W.] Bush."

He said that democracy in this country is a sham, an illusion effectively perpetuated by the ruling elite. "The U.S. is a land of smoke and mirrors, and they're the best at doing what they do," he said. "My grandfather? Hah. He wouldn't have supported any of those dudes."

Although Shabazz doesn't particularly admire Obama so far, he does hope that the election of the first African-American president will "boost the esteem of the young black youth." And he said that the messages of Malcolm X are more important today than ever.

"My grandfather once stated that there are only two types of power that are respected within the United States of America — economic power and political power — and he went on to explain how social power derives from these two. Unfortunately, the majority of the people [today] are economically illiterate and politically naive. They believe most of what they see on television and read in the papers. I say believe half of what you see, and none of what you hear."

For his own personal politics, Shabazz said change begins with education and unity. "[Education] could be done through music, spoken word poetry, art, preaching from the pulpit, or putting in physical work right in the trenches," Shabazz said.

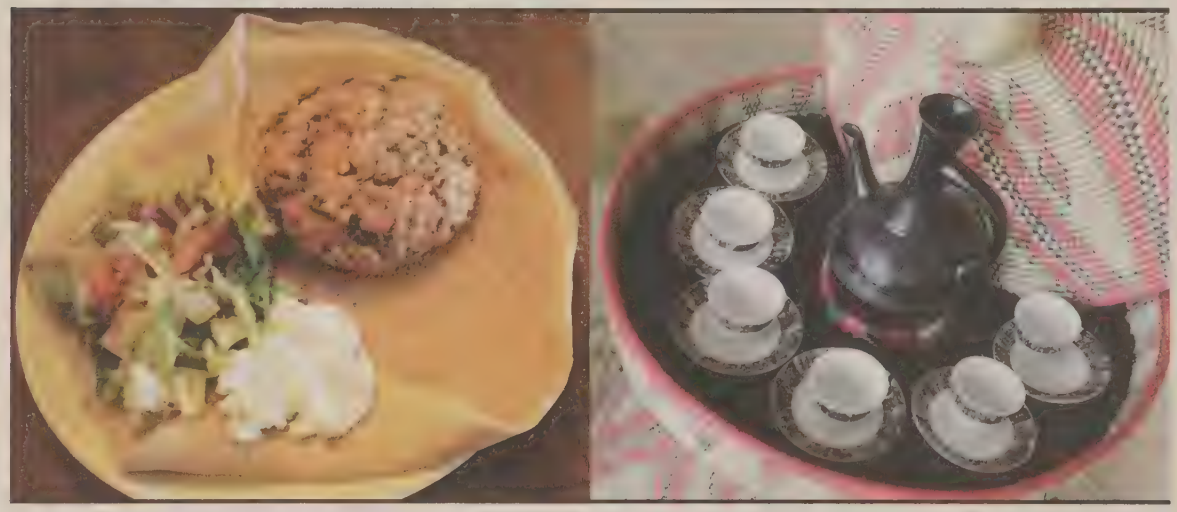
In terms of unity, he cited the European Union, explaining that it is an organization "where nations that don't necessarily like each other [but] have at least enough common sense to come together for a cause, to achieve a common goal, or to stand up against a common enemy. When it's time to put niggers in check, they know how to come together."

Almost 10 years after the 9/11 attacks, Shabazz sees growing potential for Islam to exert an influence in the U.S. "After 9/11, a lot of people did not know too much [about Islam]. But they started to investigate and learn more."

Although many people's first reaction was to turn away from the religion of jihad, Shabazz feels that many people also felt the need to educate themselves on the matter — and found that there is much more to Islam than the mainstream media portrays. And for a young man who has already led a turbulent life, Shabazz is seeking something basic from his newfound faith: "I want a peace of mind." SFBG

food + drink

Moya brings Ethiopian cooking to SoMa with a family atmosphere, robust seasoning, and dishes like special beef kofta on injera bread.
GUARDIAN PHOTO BY RORY MCNAMARA



Teff love

By Paul Reidinger
paulr@sfbg.com

DINE Many of the city's Ethiopian restaurants are to be found in the Western Addition (on or near Divisadero Street) and in the Inner Sunset, so to find one, Moya, blooming in SoMa is an unexpected pleasure. The rush of Internet Age money into the neighborhoods south of Market Street in recent years has been a fast-rising tide that can be said to have lifted all boats only if by boats we mean yachts. But if by boats we mean boats, then some swamping has occurred. The area isn't yet devoid of modest, high-value restaurants, but the trend has bent strongly in the direction of pricey new places, from Prospect in the east to Bar Agricole in the once-forlorn west.

The foods of Ethiopia seem a little underappreciated on these shores. The cooking is as gratifyingly spiced as that from the other side of the Indian Ocean. But while Indian cuisine has found a sort of vogue here, perhaps because of the influx of so many software engineers, Ethiopian cuisine has not.

Yet neglect isn't always and entirely a bad thing. It can help preserve a certain integrity and authenticity. At Moya (which opened last summer), the look is big-city modern, with high ceilings, a floor handsomely laid with rough tiles the color of sandstone, and walls washed with a butter color. The place looks fresh and clean, and the kitchen is half out in the open, which lends a reassuring transparency to things. There is nothing quite like being able to see the people who make your food actually making it.

But at heart, it's very much a mom-is-cooking operation. The ayb, a kind of cottage cheese, is house-made according to a family recipe. You can order the cheese as a side, for $4, and it's also served with the kitfo ($14), a kind of spicy, tataki-ized steak tartare — steak tartake? More on the beef in a moment, but as for the cheese: it was more creamy than chunky, almost like a relation of mascarpone but with a fresh sourness that led me to ask our server whether lemon juice had been substituted for rennet as the curdling agent. The answer was indefinite, which might mean I hadn't put the question clearly or had stumbled on a trade secret. But the cheese did strongly remind me of a simple fresh white cheese I've sometimes made myself (using lemon juice squeezed into scalded milk) for the Indian spinach dish saag paneer.

The other lovely element of sourness in the food involves injera, the bread (made from a grain called teff,) that resembles a cross between sponge cake and sourdough. You could make a savory bûche de Noël from it. At Moya. as at all the Ethiopian and Eritrean places I've been to, injera is ubiquitous, whether laid out as a kind of mat for other items to rest on; rolled up like fresh lavash and set beside a rounded cone of green lentils — azifa ($5) — strongly seasoned with red onions, garlic, lemon, chilis, and olive oil or torn up and tossed with tomatoes, green peppers, onions, and a garlicky vinaigrette for ye timatim fit fit ($4), a sort of east African panzanella.

The kitchen's seasoning hand is a robust one, whether the animating ingredient is garlic (the ye timatim fit fit should come with a whole coffee bean or two for each diner, to chew away garlic breath, which becomes particularly lethal the morning after), or hot pepper. We were consulted on how hot we wanted the kitfo and ye doro tibs ($12), chunks of boneless chicken sautéed in clarified butter with berberé, (the traditional Ethiopian chili powder), onions, garlic, tomato, and herbs. When told that hot was quite hot, we said medium and hoped for the best. But medium turned out to be what most places would call hot. I like spicy food, and I found the tingling afterglow of the berberé to be a distinct pleasure. But mild wouldn't be a bad default choice for those in doubt.

As is customary, the main courses were piled together onto a platter lined with injera, and a well-dressed chopped salad dotted with tomato quarters were heaped at either end. The salad was both decorative and cooling, while the injera rug, of course, was ripped to shreds that served as little finger-operated grabbing devices. The atavistic satisfaction of tearing something up and then eating it reminds us of how close to being uncivilized we are, really, even in such civilized surroundings. SFBG

MOYA
Dinner: nightly, 5–9 p.m.
Lunch: Mon.–Fri., 11:30 a.m.–3 p.m.; Sat., noon–3 p.m.
1044 Folsom, SF
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www.eatmoya.com
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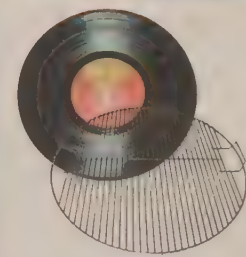

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A resource guide for your vegetarian restaurant and shopping needs!

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Eat your slumgolian

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Tell you, I loved making chili with Coach's mom. Her refrigerator was broke, so everything we needed was downstairs in Grandma's fridge. Except in most cases it wasn't there either.

Coach is of course a vegetarian. Grandma didn't want beans, or spicy. Neither refrigerator had any peppers of any kind. Nor could I find chili powder.

Now, as you may know, I pride myself on my sense of show-must-go-onmanpersonship. I didn't panic, sulk, or give up. No. At every twist, turn, and sheer drop-off, I shrugged, I laughed, I chopped onward. And stirred and opened cans and stirred and tasted until at a certain point I found myself standing over this colorful pot of simmering something-or-other and decided to make an announcement.

"It's not chili," I announced.

Coach and Coach's mom, who had been situating Grandma at the dining room table, soothing her with promises of chili and chili and chili, came running into the kitchen, stood beside me, and looked into the pot. Grandma doesn't get around so easily, or I'm sure she'd have looked too.

"That's all right," they said.

And I knew that it was, but had no idea what to call it, until they told me about *slumgolian*. Slumgolian, in the Coach family, was a surreal meal probably somewhat akin to what I call refrigerator soup. Other people have other names for it.

The point is that I learned a new word for a new thing I'd never seen before, and in truth it didn't taste all that half bad, over tortillas.

Thanks to Kayday and her little red car, I got to git me to Joshua Tree, my favorite place on the planet, for Christmas. We sat on some rocks in the middle of the desert and ate Turkey Jerky, Wheat Thins, walnuts, and raisins, by way of marking the spot, and it was my favorite Christmas in many years.

But not my favorite meal. Neither was slumgolian.

No, for that we have to wind back the clock to Papa's birthday, which falls a couple days shy of Christ's. We gathered that evening at the Taco Shop @ Underdogs, in the Sunset. It was Papa, Pappy, Cola, Mikey Bike, Fiver, Flavor, a bunch of people I didn't know, and Kentucky Fried Woman, whom I did know but had lost track of.

Coach was in San Diego already by then, lining scrimmage fields and setting up blocking dummies and car tires for our training camp/New Year's Eve brouhaha, reportage/repercussions of which will dominate the next couple weeks if not months of Cheap Eats. Just to warn you.

As her coaching staff, I'd be next to arrive in the land of sun, slumgolian, and tacos. In fact, Kayday dumped me there after Joshua Tree, on her way back up to San Fran.

And I would like to point out up front and out of order, that nothing I have eaten in SoCal, so far, has even come close to the Taco Shop for all-around Mexcellence.

I can't remember if I ever wrote about Nick's Crispy Tacos or not, but in any case, the deal is: same thing. "Nick's way," as they say, is two corn tortillas — one crispy, one soft — with cheese, beans, salsa, guac, and whatever else you like.

I like carnitas. I like fish. The fish is fried and therefore juicy, tender, and oh-so satisfying. Really, honestly, you only need one.

Plus maybe another, plus chips.

In any case, whether it's Nick Crispy or the Taco Shop, the pico de gallo is great, the guac is great, the meat is juicy, and the combination of soft and crispy tacos ... well, go figure: it works.

Underdogs, I guess, is the name of the bar the Taco Shop is in. Sports on TV. In the back corner they have one of those basketball things where you see how many hoops you can make in a certain number of seconds. And while I was catching up with KFW on one side of me, and talking writing and music shop with Mikey Bike on the other, I also watched, out of the corner of my eye, several of my friends "step up to the line," so to speak.

All I will say is that I am glad our football team is not going to be a basketball team. Although ... well, never mind. We will see. SFBG

THE TACO SHOP @ UNDERDOGS
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Thurs.–Sat. 11 a.m.– midnight
1824 Irving, SF
(415) 566-8700
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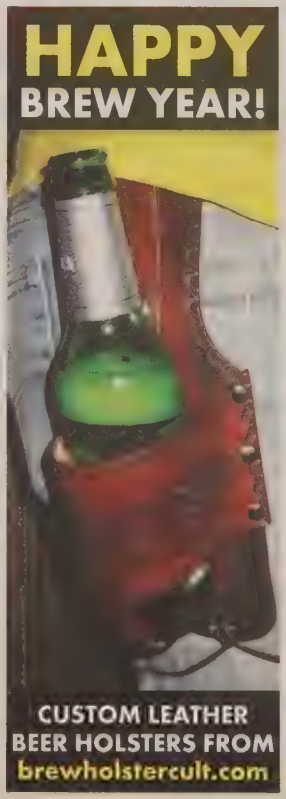


GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**

THURSDAY
JANUARY 6

THEATER

Strange Travel Suggestions
Jeff Greenwald's life is a trip, and he's happy to take you along for the ride. The Oakland-based travel writer has made a name for himself slaking an unquenchable wanderlust in lively, enlightening books like *Shopping for Buddhas* and, most recently, *Snake Lake*, a memoir of one year (1990) that saw a poignant collision between Nepalese revolution and personal upheaval. But many who know the writer don't know the performer. A natural storyteller, Greenwald returns this week to the Marsh with his improvised, low-key but engrossing *Strange Travel Suggestions*. Making use of an idiosyncratic "wheel of fortune," the journey changes each night, relying like all good wanderings on the collective mood and dumb chance. **(Robert Avila)**

Through Jan. 22
Thurs.–Fri., 8 p.m.; Sat., 5 p.m., $20–$50
Marsh Berkeley Cabaret
2120 Allston, Berk.
1-800-838-3006
www.themarsh.org

MUSIC

Blaqk Audio
Alas, I lost the thread and completely missed the moment when emo reached its New Romantic period. Which is sad, because right around 2007, I really could have used a sharp-shirted, electro-emo stomper from Blaqk Audio called "Semiotic Love." I think at that point in my mope-rock attention, I was too busy gawking at footage of the punks vs. emos riots breaking out across Mexico. (According to one punky hater, emos "are stupid, they cry about stupid things.") Too bad those rowdy Mexican kids didn't know about Blaqk Audio, a side project of Davey Havoc and Jade Puget of Ukiah stalwarts AFI, which fluffs a punk pedigree and emo self-longing into synthy, baroque, slightly dark power pop. Think Depeche Confessional or maybe My Chemical Numan — or just be pulled into Blaqk Audio's chilly, wriggling embrace at weekly club Popscene. **(Marke B.)**

With DJs Aaron Axelson and Nako
9 p.m., $18
Rickshaw Stop
155 Fell, SF
www.popscene-sf.com

MUSIC

George Winston
Grammy-award winning pianist George Winston is known in the music world for a wide variety of his projects, ranging from his own outstanding original material to his reworkings of Vince Guaraldi's beloved *Peanuts* compositions, as well as reinterpreting music from the Doors. During his 30 years and counting music career, Winston has long worked with various food banks and service organizations throughout the country when he tours — he donates 100 percent of his merchandise sales to the organizations he works with at each show. Tonight benefits the Berkeley Food Bank, so prepare for an evening of good music for a good cause. **(Sean McCourt)**

8 p.m., $39.50
Freight and Salvage Coffeehouse
2020 Addison, Berk.
(510) 644-2020
www.thefreight.org

FRIDAY
JANUARY 7

MUSIC

Velvet Teen
This month sees the release of the Velvet Teen's first new material since 2006, an EP titled *No Star*. That's a big gap in the band's discography, particularly for a group that released three albums and a handful of EPs between 2000 and 2006. But tragedy takes priority in life, and while fans of the Santa Rosa indie rockers certainly have been eager for new sounds, there's also a sense that things take time, particularly after the loss of original drummer Logan Whitehurst in 2006. Tonight's show, the CD release, is a chance to see what the Velvet Teen has made of the intervening years. **(Ryan Prendiville)**

With Silian Rail and Low-five
10 p.m., $12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

SATURDAY
JANUARY 8

MUSIC

"Bowie and Elvis Birthday Bash"
Used to be, you'd have to choose which rock superstar to celebrate come Jan. 8. Would you meticulously apply glittery makeup and sway to "Life on Mars?" or slick your hair into a pompadour and pound a peanut-butter-and-banana concoction to the beat of "Suspicious Minds"? This year, head to the Edinburgh Castle's "Bowie and Elvis Birthday Bash," offering equal time to each rock titan on their shared birthday (Ziggy's 64th, and what would've been the King's 76th). Shindog and Skip spin tunes "from Hound Dog to Diamond Dog," poet Alan Black pays tribute, and there'll be a costume contest in the image of each legend. If you already own a sparkly jumpsuit, a two-in-one homage is certainly possible. **(Cheryl Eddy)**

9 p.m.–2 a.m., $5
Edinburgh Castle Pub
950 Geary, SF
www.castlenews.com

MUSIC

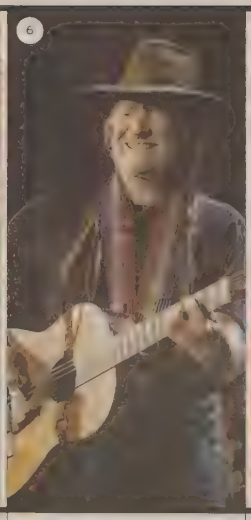
Optimo
There was no single club whose aesthetic ruled world dance floor sensibilities in 2010 (this may be a good thing). No Berghain, no Misshapes, no Hollertronix, no Body & Soul, no Space — and unfortunately no Optimo (Espacio), the wee Glasgow joint that helped birth one of the most thrilling recent trends in DJ styling, the "never know what you're gonna get, but it'll be *amaaazing*" thing. Optimo shut down in April, and the San Francisco scene mourned the loss of a sister spirit. Honey Soundsystem even mounted an elaborate wake on the same night Optimo closed. Fortunately, Optimo's wildly diverse musical policy lives on. DJ JD Twitch founded the club with JG Wilkes — Twitch will hopefully beat through the snow to bring his club's still — thriving vibe to 222 Hyde, along with unexpected sonic goodies, from Midnight Star and Chicks on Speed to Gui Boratto and beyond. **(Marke B.)**

9:30 p.m., $5–$10
222 Hyde, SF
www.222hyde.com

FILM

"Hitchcock"
Rear Window (1954), *Vertigo* (1958), *Psycho* (1960) — not only have you seen 'em multiple times, you can recite all the dialogue and catch yourself miming along with the shower scene. It's likely even Alfred Hitchcock diehards haven't gotten around to watching all of the prolific director's 60-something works. But thanks to the Castro Theatre, you can skip a random TV viewing and catch some of Hitch's lesser-known but no less compelling films on the big, glorious screen (as he'd no doubt rather prefer). Highlights include *The Lady Vanishes* (1938), *Rope* (1948), *The Trouble With Harry* (1955), and *The Wrong Man* (1956),

Would you meticulously apply glittery makeup or slick your hair into a pompadour and pound a peanut-butter-and-banana concoction?



though there's not a bad double-feature during the six-day event. **(Eddy)**

Jan. 8–13, $7.50–$10
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

EVENT

Oshogatsu Matsuri Festival
Traditions central to the Japanese New Year: the pounding of boiled sticky rice into mochi, Beethoven's Ninth Symphony, and well-meaning gaijin galuts asking everybody where the Chinese dragon is. Unversed in the dawn of the new year in the Land of the Rising Sun? This Japantown community center is holding a day to honor the Year of the Rabbit's arrival, which Japan celebrates in tune with the Gregorian calendar along with the Western world. Bring the kiddos for art activities and make yourself comfortable for demonstrations of mochitsuki (the aforementioned rice preparation), kendo sword-fighting, and odori, the dance to welcome the dead. **(Caitlin Donohue)**

11 a.m.–3 p.m., free
Japanese Cultural and Community Center of Northern California
1840 Sutter, SF
(415) 567-5505
www.jcccnc.org

MUSIC

Los Lobos
Had he not died in a helicopter crash after leaving a 1991 Huey Lewis concert, legendary San Francisco rock promoter Bill Graham would have turned 80 today — local music fans can celebrate his birthday at tonight's concert, featuring Los Lobos and Jackie Greene, all benefiting the Bill Graham Memorial Foundation. Run by a group that includes members of Graham's family and other community leaders, the foundation strives to raise money for a variety of social and charitable causes. Raise your glass to Wolfgang (a childhood nickname for Graham, born Wolodia Grajonca) at this fitting tribute — remember, the reason Graham was at the concert that fateful night was to plan a benefit show to help victims of the 1991 Oakland firestorm. **(McCourt)**

9 p.m., $50
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

MUSIC

Talib Kweli
What does it mean to be a "conscious" rapper? That label has been applied to Talib Kweli ever since he emerged on the musical scene in the mid-1990s, particularly for Black Star, a 1998 collaboration with fellow Brooklyn artist Mos Def and DJ Hi-Tek. Beyond charity work, it means being able to get past the divisive beefing that plagues hip-hop. That ability has kept Kweli busy with guest appearances between albums, on tracks with the Roots, Little Brother, UGK, Gucci Mane, and beyond. His new album, *Gutter Rainbows*, is out Jan. 25. **(Prendiville)**

With Be Brown, Skins and Needles, My-G and Rose, and Lowriderz
10 p.m., $25
Public Works
161 Erie, SF
www.publicsf.com

SUNDAY
JANUARY 9

MUSIC

Willie Nelson
"Outlaw" is a term that tends to be thrown around a little bit too liberally these days, particularly when it comes to discussing musicians. But one man who undoubtedly deserves that title is Willie Nelson, whose five-decades-and-counting career as a singer, songwriter, poet, author, and social activist has been forged entirely on his own terms. Known for his own recording hits, his partnerships with artists such as Johnny Cash, his slew of songwriting successes (notably the classic tune "Crazy" as made famous by Patsy Cline), and more recently his newsmaking, weed-related tour bus arrests, the 77-year-old icon continues to prove that he is a musical and social force to be reckoned with. **(McCourt)**

Through Jan 12
9 p.m., $55
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

MONDAY
JANUARY 10

EVENT

BCS National Championship Game
The University of Oregon Duck is a champ. Omnivorous, excellent paddler, wearer of fetching sailor shirts — a gentleman and a scholar, truly. Except when he's beating up the University of Houston's Cougar (as seen in a popular YouTube clip), but that happened all the way back in 2007! This year, his football Ducks ended the regular season undefeated to face the Auburn Tigers in the national championships. Though we may not have the benefit of a fine Oregon drizzle to fully appreciate the Duck's waddle, there is a lovely vantage point from which to watch the mayhem: the Independent, where the game will be played on its pull-down movie screen and microbrews will flow like the mighty Willamette. **(Donohue)**

5:30 p.m., free
Independent
628 Divisadero, SF
(415) 771-4421
www.theindependentsf.com

SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) *Strange Travel Suggestions* (see Thurs/6); (2) Blaqk Audio (see Thurs/6); (3) George Winston (see Thurs/6); (4) *The Wrong Man* (see Sat/8); (5) Los Lobos (see Sat/8); (6) Willie Nelson (see Sun/9); (7) University of Oregon Duck (see Mon/10)

STRANGE TRAVEL SUGGESTIONS PHOTO BY JEFF GREENWALD; GEORGE WINSTON PHOTO BY JOE DEL TUFO; LOS LOBOS PHOTO BY DREW REYNOLDS; WILLIE NELSON PHOTO BY RICK OLIVIER

arts + culture

Suzy Poling on "Zone Modules": In this exhibition, there's an overall idea of future decay. [But] it makes sense to get in touch with the planet we're on and everything around it."

SUZE POLING, INSTALLATION VIEWS OF "ZONE MODULES", 2010

Light fantastic

Let your mind's eye travel through the "Zone Modules" of Suzy Poling

By Johnny Ray Huston
arts@sfbg.com

VISUAL ART/MUSIC Suzy Poling greets me by the half-open front gate of Queen's Nails Projects and hands me a Sapporo tallboy. It's freezing outside, and not much warmer inside. And dark. But not for long: within moments, she's turning on a projector at the top of a tall ladder, running tape through a Pioneer tape deck on top of a Moog, and spinning transparent mobiles that are suspended from the spaces' ceiling, all while explaining her thoughts on making art and the ideas behind her current show, "Zone Modules." Analog sound growls like an electric beast. The big square room expands into outer space with rough edges, as projector light refracted from glass and mirrors floats like electric stars across a gray-silver moon on one wall.

"I think I'm into it," Poling wonders out loud, looking at the wall fixture. "In this exhibition, there's an overall idea of future decay." She's telling the truth, not spinning an artist's statement, and yet there's also a current of energy and motion coursing through the room. At a certain point I realize that things are moving all around me, including behind my shoulder, a feeling that is disconcerting and exciting — like an inverted version of the effects created by Yayoi Kusama's infinity rooms. "I think people want to get in touch with infinity rooms [right now]," Poling agrees, when I mention Kusama. "It makes sense to get in touch with the planet we're on."

This is just the beginning of "Zone Modules," and just a hint of the constantly intersecting sonic and visual energies at play in Poling's broader art endeavors, a growing and morphing constellation that connects colorfully primordial photos of geysers to layered, artificial experiments in grayscale. We walk to the next room, a small black space with an old black-and-white television in one corner tuned to an eternal 1920s movie dreamscape. "Everyone really liked this room for some reason [at the opening]," Poling says with a shrug, as swirling fog gives way to a close-up of a cut jewel on the small screen. "It's like hanging out in a black room with a boob tube – it's a classic hypnosis."

The relaxed humor and pleasure in this room, though "experiential," as Poling put it, is not common in today's art world. It puts me in mind of Cary Loren, a friend of Poling's from Detroit (and a member of the influential noise band Destroy All Monsters), whose viewpoint possesses a similar enjoyment of pop culture mutation — one that's not kitschy, but imaginative in a raw, imperfect, individual manner. Poling's years growing up and exploring the abandoned spaces of Detroit and then Chicago are central to what she's making today. "It's so cold and there's some strange individuals there," she says affectionately, when I bring up the Midwest. "I drew a lot of my inspiration from the Congress Theatre, this old movie palace from the 1920s on Milwaukee Avenue. I used to live inside it. I started [the musical project] Pod Blotz there, because I could bring its organ up to the stage."

For around a decade, Poling has lived in Oakland, perhaps the closest thing that California has to offer to those kinds of urban autonomous zones. As we move to another room in "Zone Modules" and she talks about a geometric costume she used to wear to early Pod Blotz shows – "I thought, 'I love theater of Bauhaus, I love Dada, I love the Vienna actionists, and I'm going for this!" – I'm struck by the unashamed enthusiasm for different periods and styles of art – some outre – within her work. To say it's refreshing in these jaded times would be an understatement. But this isn't naïve art – it's gradually formulating a personal vision informed by everything from optics and opthamology to Russian avant-garde posters. "I'm not going to deny these things – I like [Laszlo] Moholy-Nagy!," Poling exclaims at one point.

"I could reinstall this installation a bazillion different ways and it would always be different," Poling says. Not all artists could make such a claim, and fewer still could say it and have the idea be exciting. Poling credits the endless potential for combinations present in "Zone Modules" to curator Julio Cesar Morales's insights about what to leave out of the show, but I think it also has something to do with the her experiences collaborating with artists on an international scale, and deep kinship with them. Along with her best friend Kamau Patton, she was part of Official Tourist, an artist group that included members from Bosnia and Japan. "I'll relate to a friend in Belgium in Dolphins into the Future who makes psychedelic spacy new age music," she says, when talking about the music of Pod Blotz. "But then I also really relate to Haters in Los Angeles. They make totally different kinds of music, but they have a deep respect for each other."

In the back room of "Zone Modules," Poling's paintings – which layer paint over vinyl and and paper to create interruptions in form and shape – share space with geometric sculptural and light experiments. I stare into the triangular eye of a metallic sculpture in the center of the room and through a tetrahedral passageway, spy another trangle, this time painted. "I like having the ability to just go into making art with people," Poling says. "That feeling that the creation station is out there." SFBG

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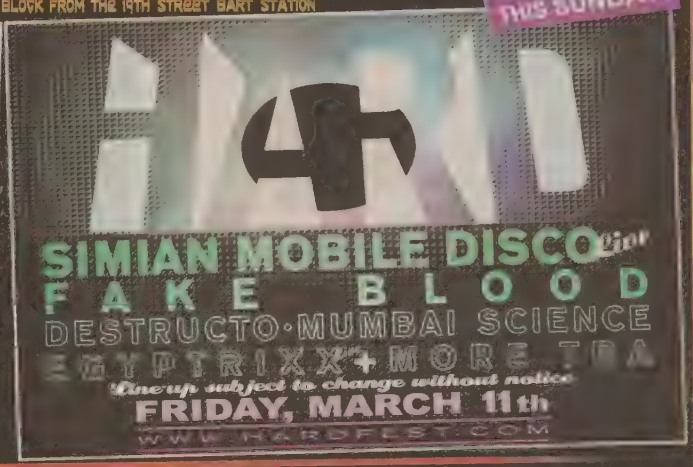

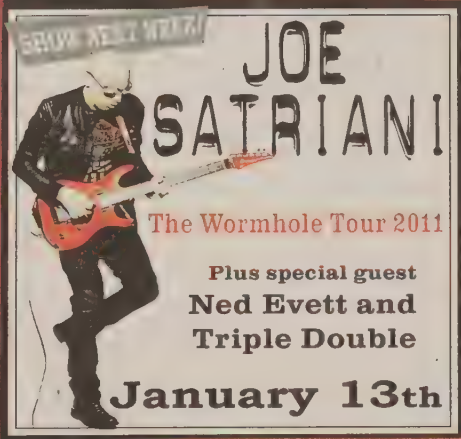

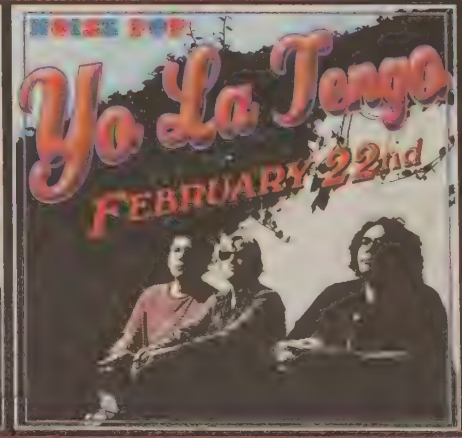

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Going commando

Long before he was known as a crooked lobbyist, Jack Abramoff cowrote and coproduced 1989 Dolph Lundgren muscle-sploitation classic *Red Scorpion*.

CHEESY, SLEAZY CINEMA

Last year found Jack Abramoff a peculiarly hot commodity at the movies, especially if you consider he spent most of the year in federal prison and hadn't exercised his own Hollywood ambitions in nearly a quarter-century.

But then his recent on-screen exposure was not of an ilk he'd have chosen for himself: as subject of a documentary (2010's *Casino Jack and the United States of Money*) and biographical drama (plain *Casino Jack*, also 2010) both depicting the now-infamous Washington, D.C., lobbyist as personification of that Shrub Era conservative jingoism, corrupt backdoor business deals, egomania, and greed that helped land us in our current economic craphole. And which got him four years, ending last month even as former Republican House Majority leader and BFF Tom DeLay faced the start of his own money-laundering slammer stint.

Abramoff was not likely to have enjoyed either portrait, not even as semi-sympathetically (albeit poorly) portrayed by Academy Award-winning thespian Kevin Spacey in the weaker film. If he'd been able to invent his own starring vehicle, no doubt it would have been more a flatteringly bold cross of 1987's *Wall Street* (the Michael Douglas part), 1960's *Exodus* (the Paul Newman as he-man crusader for Israel part) and 1980s *Rocky-Rambo* Stallone (the whole enchilada, from bulging biceps to rippling Old Glory and Commie-wasting weaponry). In the Reagan America of his physical if not yet political prime, he really was a bit of all those things: bodybuilder, Zionist, rabid anti-Red.

Whether he ever harbored dreams of being a celluloid hero, or was always content to become a real-life Supermensch, Abramoff did once make a movie — exactly one — exemplifying his beliefs and self-image in suitably cartoonish fashion, before realizing Hollywood's corridors of power were puny game for a real man. So he moved on to the more hallowed halls of D.C. and Manhattan. But first, there was *Red Scorpion*.

This 1988 actioner starred 6-foot, 5-inch Swedish meatball Dolph Lundgren, hot from playing the robo-Russkie villain in *Rocky IV* (1985) and He-Man in *Masters of the Universe* (1987), as a "perfect killing machine" sent by evil Soviet commanders to assassinate a resistance leader in a fictive African nation under the thumb of Communist oppressors.

Tending not to play well with others, Lt. Nikolai Rachenko spends his first night here in jail for "disorderly conduct" — after a few drinks he'd kicked open a saloon door, beat up half the patrons, and machine-gunned the joint. Boys will be boys. He shares a cell with a local freedom fighter (Al White) and an American reporter (M. Emmet Walsh at his formidably most-obnoxious). For no obvious reason our steroid miracle of a KGB enforcer decides moments later to switch sides and help them escape. This effort requires killing about a million extras playing Russian and Cuban military occupiers to the tune of Little Richard's "Good Golly Miss Molly." (Because nothing says "Democracy rocks!" like the orgasmic trills of an African American queen.)

Slowly-dawning ability to feel empathy for suffering peoples indicated by the heavings of his perpetually oiled torso and completely unintelligible mutterings, Nikolai is recaptured by former masters and made to endure homoerotic torture. He escapes again, staggering through the desert alone, shirtless and shiny. Bushmen rescuers teach this Golden Bwana something or other — like Billy Jack, he sweats, grunts, and hallucinates toward enlightenment — and give him a scorpion tattoo as diploma.

Now armed spiritually as well as abdominally to do good, his reappearance in civilization spurs Walsh to call this juiced Russki "the gutsiest goddamn sonuvabitch I ever met." (Arne Olsen's screenplay, from the brothers Jack and Robert Abramoff's story idea, is seldom even this articulate.)

The climactic triumphant popular uprising at one point hinges on Lundgren lifting a truck out of a sandtrap with his bare bulging guns, a bit included purportedly because Jack Abramoff was an iron-pumping addict himself at the time. (What makes the scene funnier is that it evidently occurred to no one that Nikolai's load would be lightened if Walsh got his fat ass out of the truck cab for a minute.)

A movie rife with bad dialogue badly spoken — you'll gulp as White seemingly enthuses "When we arrive there will be a celebration and much fisting!" — ends aptly with the worst pronunciation ever of "Fucken' A." Our heroes are then freeze-framed while strolling over another umpteen freshly killed Commies.

Red Scorpion was shrugged off as what it basically was, yet another Rambo ripoff arriving toward the tail end of that subgenre's lifespan. (A theatrical flop, it did well enough on tape and cable to prompt 1994's in-name-only sequel *Red Scorpion 2*, on which the Abramoffs got executive producer credits.) There certainly are more cheap, inept, laughable, senseless, just plain dumb films of its ilk — though this one does excel at dumbness — and unlike many it does have one good joke, involving a grenade and a decapitated hand. Otherwise, if not for its primary motivator's subsequent antics, *Red Scorpion* would be just another forgotten B-grade cultural relic.

But the Beverly Hills-raised Abramoff — who spent the earlier part of the 1980s as an aggressive far-right youth activist — intended this first-last cinematic venture as a stealth combo of dynamite popular entertainment and anti-Red Menace propaganda. He modeled the character of "Mombaka's" resistance savior Sundata (played by Ruben Nthodi) on real-life Angolan anti-Marxist rebel warlord Jonas Savimbi, a darling of later Cold War hawks. (Others would soon call him "a charismatic homicidal maniac.")

It is still debated whether *Red Scorpion*'s $16 million budget was secretly funded primarily by the South African government and/or military. Abramoff denies it — though he had already spearheaded support of the apartheid regime as College Republican National Committee chairman and founder of the dubiously named think tank, International Freedom Foundation. In any case, once protestors got wind of the production shooting in South Africa-controlled Namibia — defying an international boycott — a skittish Warner Bros. pulled out as distributor. (*Scorpion* was then picked up in the U.S. by Shapiro-Glickenhaus, who later gave us 1990's *Frankenhooker* and 1992's *Basket Case 3: The Progeny*.)

The shoot was fraught. Some actors and crew complained they were never paid; production was suspended for three months when money ran out; star attraction Lundgren was apparently quite the hulking handful on and off set. Afterward, Abramoff — who'd converted to Orthodox Judaism at age 12 after seeing *Fiddler on the Roof* (1971) — blamed the film's potty-mouthed and violent excesses on director Joseph Zito (of future Tea Party fan Chuck Norris' own 1985 anti-Commie classic *Invasion U.S.A.*) He founded something called the Committee For Traditional Jewish Values in Entertainment as penance.

That noble latter endeavor was abandoned about five seconds later, however, since by then Abramoff realized he had better things to do than mess around with pansy-ass showbiz. Among his future, better-known achievements — the ones that got him top billing as Inmate 27593-112 — were bilking casino-owning Native American tribes, keeping third world factory sweatshops safe from investigation, pimping Congress to myriad corporations, and otherwise pedaling corruption 'round the globe, all while clutching family values and raving against the Godforsaken liberals. He was ever so righteous about doing wrong.

Today, he's free, if uncharacteristically silent, having finished both his hoosegow stint and a halfway-house stay during which he worked for below minimum wage at a Baltimore kosher pizzaria. One suspects he will not be flippin' pie in the future, however. Sibling Robert Abramoff is still in the biz, producing such fascinating-sounding recent projects as 2009's *Pauly Shore and Friends*, 2009's *Jesus People: The Movie*, and 2010's *Dino Mom*.

Lundgren, recently looking fine (if downsized) in 2010's all-star *Expendables*, now directs his own direct-to-DVD action vehicles. Still fighting the good fight, alongside Israeli special forces and South African mercenaries, Savimbi died in a hail of machine-gun fire eight years ago. That event helped end Angola's civil war after nearly three decades. And *Red Scorpion* lives on, more or less. I found my used VHS copy at Rasputin Music for 50 cents. Fucken' A! **(Dennis Harvey)**

Ecstatic ambling through the underworld: Teengirl Fantasy's Nick Weiss and Logan Takahashi upload your musical reveries. | PHOTO BY ANNA GONICK

So dreamy

Teenage Fantasy's swirl of Chinese Go Karts, Angelfire, rave, and The-Dream

By Marke B.
marke@sfbg.com

MUSIC Of all the indie bliss-bands to break through in the last year, Teengirl Fantasy is the dreamiest. Not just in the heart-dotted Tigerbeat vein, although TF's spangly Angelfire website (teengirlfantasy.angelfire.com) certainly taps into giggle-driven hormone rushes. No, Oberlin College students Logan Takahashi and Nick Weiss also meticulously tap into a subconscious slipstream of musical influences — 1990s R&B, 1970s soul, Balearic house, Windham Hill new age, bubblegum pop — that roils with allusive energy but never jolts upright into blunt nostalgia or jokey parody. The meticulously layered synth-and-sample compositions on debut album *7AM* don't lead directly to the dance floor either. Instead they amble ecstatically down some long, spectral hallway toward a distant rave. When performing live, however, Teengirl Fantasy moves multitudes. We exchanged e-mails before they hit town on Jan. 8.

SFBG *Are you guys still in the midst of your big tour? And did you really play the Great Wall of China?*
Nick Weiss We still have one semester left of school, so we tour constantly during school breaks. We played a festival near the Great Wall in August. It was amazing — China was such a nuts place to be. Even though the government attempts to create such a restrictive environment, there are plenty of punks and people who party really out of control. One night we were taken to a Go Kart track around 1 a.m. The place where you bought your tickets was also a bar, so everyone was drunk driving!!! It ruled!!

SFBG *You've mentioned before that one of the aims of your music is to capture a certain dreaminess or "half-asleep" sensation. There's a rad sound art exhibition going on from L.A.'s 323 Projects right now that reminded me of you. It's called "from one side to the other, I've dreamed that too." Basically, you call this number, (323) 843-4652 from anywhere until Jan.17 and it plays an array of sound art pieces made by different people. What would you put on a Teengirl Fantasy Hotline?*
Logan Takahashi My voicemail answering message is a recording of one of those Buddha Machines made by FM3. I've always thought that was a pretty clever idea for a product or a piece, just a bunch of simple, really pleasant infinite loops.

SFBG *Speaking of dreaminess and loops, I think one of the best tracks of the year is "Dancing in Slow Motion" from* 7AM. *It totally reminds me of how everything sounds when you're trying to say something in a dream and you wake yourself up — this kind of shivery mumbling. Guest singer Shannon Funchess' sublimated diva delivery is right on.*
NW We met Shannon through her Light Asylum bandmate Bruno Coviello, who coincidentally lived at the studio we were working in. However, we had already seen Light Asylum a bunch of times and knew how amazing her voice was. We wrote the song pretty quickly, but our initial impulse was to make a huge ballad, the size of The-Dream but with a dreamier twist ...

SFBG *The title of your album,* 7AM *is kind of an in-joke to old-school ravers, conjuring up both the kooky bombast of KLF's "3AM Eternal" and warehouse bragging, as in "Dude, I was there at 7 a.m. when Richie Hawtin dropped 'Pacific 707.'" Do you guys deliberately build references and concepts into your tracks beforehand, or do they come out of a more organic jamming process?*
NW It really is an organic process. We won't usually start talking about a track until after we've written and recorded it. Once we start mixing, we might talk references. But when we're writing, it's really more about capturing the live feeling and strengthening improvisations.
LT It helps for us to keep that element of viscerality and response as part of the songwriting process.

SFBG *Detroit techno seems a touchstone for you ...*
LT Detroit!!!! Still trying to make it to the Detroit Electronic Music Festival, hopefully this year. Huge fan of the music that comes out of that city. SFBG

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Weird emergence

Look to the skies — Pictureplane's other car is a broom

By Johnny Ray Huston
arts@sfbg.com

MUSIC Which witch house is which? For an answer to this head-spinning question, it helps to go to the source, Travis Egedy of Pictureplane, who half-jokingly helped coin the phrase when a website asked him to predict what 2010 would bring in terms of music. Turns out Egedy was more correct than even he expected, as blogs, music journalists, and Last.fm grabbed hold of the idea of witch house and made it into a quasi-genre, to the degree that other acts, such as Salem, are more synonymous with the term. With a backlash in effect, this might be for the better, since Egedy's music to date is more vibrant and wide-ranging than a two-word catchphrase.

"No one really knows what witch house is, but there are people consciously trying to make witch house now," Egedy says, watching his clothes spin in the dryer at a Laundromat before going on tour with "stylistic" peers Teengirl Fantasy. "It's not even like people are copying each other, but that it's this weird emergent phenomena, popping up all over the place amongst people who aren't even connected. [The year] 2010 was a dark one for music aesthetically, which I think is awesome."

While Egedy can identify trends ("Put a bunch of upside-down crosses next to your band name, use some spooky images, add some occult symbols, and boom! — you're witch house."), he's been looking beyond and beneath them since the gothic loner-at-a-rave anthems of his 2008 album on Lovepump United, *Dark Rift*, gave his recordings in Denver a national and international presence. The next Pictureplane album is less concerned with the supernatural than the physical. "All of the songs I just finished are dealing with fetishism and human touch, sharing information through touching each other," says Egedy, mentioning Philip K. Dick. "I was reading a lot of books about fetish and technology and that directly informed my lyrics."

An interest in the tactile doesn't mean that Egedy is disinterested in weird, emergent phenomena. Like the movie maker Damon Packard, he's noted a marked increase in UFO stories within the media this past year, placing the subject third within a 2010 top 10 list on his blog (www.plainpictures.blogspot.com). "There were tons of stories — the Chinese airport, the Norway spiral, weird missiles, a floating pyramid over Moscow, Russia — about weird things going on in the sky," he says. "I've always been interested in aliens. It's almost funny to me that people are so dismissive and skeptical."

Though it might not qualify as an alien encounter, Egedy recently brushed up against Ke$ha two nights in a row recently in L.A. "She's very aloof. My friend Natalie introduced me, and she barely made eye contact," he says. "The next night I was DJing at a party and she showed up. I said, 'Hey, I met you last night,' and she looked at me like I was crazy. I don't think she had any memory of meeting me. She had this massive bottle of whiskey, and she let me take a sip of it."

The Ke$ha affair and other daily exploits have made it to Egedy's Twitter feed, which is lively. It's no surprise that he admires a pair of Bay Area musical presences — Lil B and Alexis Penney — who use the social networking site as a form of performance. "There's really nothing else like Twitter because it's so immediate and it can serve as a window into people's worlds," Egedy says. "That's how Lil B approaches it, and Alexis, too. There's an ego with Twitter that's kind of intrinsically funny. You have to think people care what the hell you're talking about."

What Pictureplane is on about isn't completely clear at the moment, in this transitional time between albums and the commentary they generate. At a concert in San Francisco last year, Egedy's newer songs had more pop immediacy, though he pegs the recordings as "more gothic and industrial-sounding" than *Dark Rift*. But at this point, Egedy's a lightning rod, with everything from his attire to his DJ mixes generating endless online arguments. If he realizes this, it isn't fazing him. "The people who are trend-following, I don't know why they'd even make a style of music just because other people are doing it," he says, closing the door on the discussion of witch house. "I'd much rather be ahead of a trend than jumping in after the fact." SFBG

Travis Egedy: "[The year] 2010 was a dark one for music aesthetically, which I think is awesome."

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Eat, pray, defend chick lit

Elizabeth Gilbert isn't as lame as you think

By Caitlin Donohue
caitlin@sfbg.com

LIT I read *Eat, Pray Love* a while ago, and I'm nervous to tell you that I liked it. Ever since bottle blonde Julia Roberts assumed her best worried-kitten face for the book's film version, no self-respecting lit snob would ever admit to having enjoyed Elizabeth Gilbert's account of her year of finances-be-damned travel, healing from divorce, and fulminations on the belabored pursuit of love.

The release of her follow-up, *Committed* (Viking Adult), a socio-historical look at marriage couched in the story of Gilbert's own unexpected union to her green card-challenged hubby Felipe — and the announcement of her Jan. 14 appearance at the Yoga Journal Conference — goaded me to examine just why people are down on Gilbert. After perusing the con side (a blog called Drink Curse Hate was enlightening) I found that the ire seems to hinge on two precepts: that she is self-centered, and that her writing is what we diminutively refer to as chick lit. Well three, if you count complaints about her flippant usage of Eastern spirituality for self-help. But I'm not sure I have much to answer back to on that front.

First, a self-centered writer? Well stomp my keyboard and call me Danielle Steele. Writers write because we think we have something interesting and important to say. There are plenty of writers who write about themselves, and only themselves, and whom people fall over themselves to *love*. Hey, David Sedaris. *Eat, Pray, Love* is indeed all about Gilbert, but that doesn't make it uninteresting. Glamorous travel writer leaves unsatisfying marriage, mends heart with an empowering trek around the world, yoga, Italian food, and impressively hunky Brazilian men encountered along the way. Hate on, haters, you'd write about it if it happened to you.

Second, chick lit. Literature written for chicks, by chicks, about chicks — am I getting the definition right? This term can stop being a pejorative one yesterday, as far as I'm concerned. And really, any book that teaches women that it's okay to long for more than children and complete kitchen sets (which *EPL* does in spades) should be applauded in these uncertain times.

The funny thing about Gilbert is that before *Eat, Pray, Love*, she had a thriving writing career. Her creative nonfiction books were about men, of all things: an account of the macho culture of a Maine fishing village (named *Stern Men*) and the tale of an awe-inspiring, if prickly master outdoors-man (this titled *The Last Man in America*). Gilbert was a regular contributor at Spin and GQ, for which she penned the article on her days bartending at one of Manhattan's most testosterone-heavy dives, Coyote Ugly Saloon. There was a movie based on that one, by the way.

"I couldn't believe that Disney wanted to buy this story, it was so raunchy," Gilbert tells me over the phone from the converted New Jersey church where she and Felipe had set up shop just prior to the onset of *Eat, Pray, Love* fever. "I still don't know how they did it — I was like no! I can still smell the vomit."

No, she could never have anticipated the last book's zeitgeist-level success. No, she doesn't expect *Committed* to replicate those sales numbers. The *Eat, Pray, Love* mania was "like a big circus parade going on just outside my door nonstop. I spend my day washing dishes and doing laundry and then I look out the window and go, 'Wow, there's that circus out there — they have dancing bears!' and then I go back to doing what I'm doing."

As far as she's concerned, the book was the pinnacle of her career — and that's fine. "The definition of a phenomenon is that it only happens once and you don't know why it happened."

But my money's on *Committed* to be a success in its own right. The premise: Gilbert's just not that into marriage. But marry she must, to secure Brazilian hubs Felipe the right to live in the country they've made their home, so she embarks on finding out what the hell it is about societally recognized partnership that people down through history have found acceptable, even appealing. She comes up with divergent and fascinating tidbits: that early Christians eschewed marriage, a socially conservative writer's thesis that marriage is in itself a subversive act.

I read the book in a day. Gilbert's conversational flow carries you through her life's intimate details, like the transcribed list of personal faults she complied for Felipe. (She includes her need for attention and overly enthusiastic cold shoulder, yet leaves out the inevitability that every iota of their relationship will at one point be discussed by book clubs around the country.) A tone as engaging as hers has rarely been applied to the question of what marriage means in this day and age, and it's refreshing to see that matter given some thought — even if her research is by her own admission not exhaustive. Hey, I probably wouldn't have read the book if it had been.

I wanted to give the book to my newly sprouted crop of married friends, see how my mom reacts to Gilbert's conclusions on child rearing, copy a chapter on the importance of solo travel for my boyfriend to read.

But they'd probably make fun of me. Elizabeth Gilbert? Please, that's chick lit. SFBG

***Committed*'s ode to marriage is a far cry from Elizabeth Gilbert's *Coyote Ugly* days, which were Disneyfied in 2000. "I still don't know how they did it — I was like no! I can still smell the vomit."**

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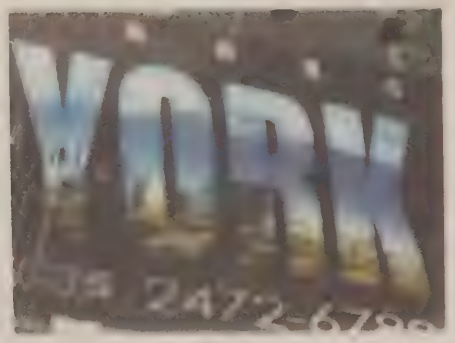
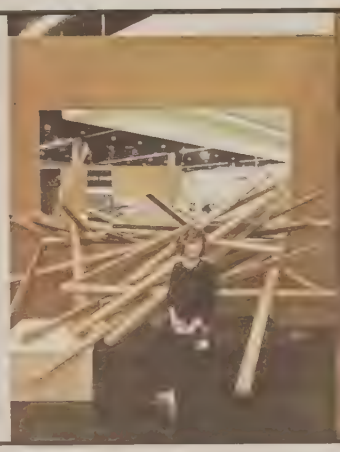
Familial looks, forward and back: Job Piston's photos of his grandfather's garden in Taiwan are up at Silverman Gallery, Cath Campbell is included in a group show curated by David Cunningham at The Lab, and SFMOMA focuses on the Stein family's art collection.

JOB PISTON, *UNTITLED (YORK) PHOTOGRAM, 2010*, COURTESY OF SILVERMAN GALLERY; CATH CAMPBELL, *50 WAYS TO LEAVE YOUR LOVER* (NO. 48); PABLO PICASSO, *PORTRAIT OF GERTRUDE STEIN*, 1906





Coming attractions

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL Welcome to 2011. It's a new dawn, it's a young decade, and I'm feeling good about the following shows worth eyeballing now or further down the line.

▸ JOB PISTON: "WE TOOK A FAMILY PORTRAIT"

On a recent trip back to Taiwan, Job Piston took pictures of his grandfather's garden, the former backdrop for many a family portrait. In Piston's crisp C-prints, the garden stands as a verdant, almost-threatened exception to the urban sprawl that has sprung up around it. Standing in contrast to these landscapes are Piston's photograms of the city that has grown beyond the walls of his grandfather's compound. Created by exposing photographic paper to images on a computer screen originally shot by Piston using his cellphone, these are second-generation copies: photographs of pictures. Much like the now depopulated garden, the blurred, imprecise photograms are reminders, both beautiful and sad, that even through pictures one can never go back. *Through Jan. 29. Silverman Gallery, 804 Sutter, SF. Tues.–Sat., 11 a.m.–6 p.m. (415) 255-9508, www.silverman-gallery.com.*

▸ GEOFF CHADSEY: "SHIFT, RETURN"

Seemingly summoned from online backwaters of amateur gay porn sites, the men in Geoff Chadsey's watercolor pencil portraits are turned on, tuned out, and chopped and screwed. An Abercrombie & Fitch-clad stud poses contrapposto in his underwear, his African American face standing in stark contrast to his blond tresses and white appendages. A shirtless bro in a trucker hat, his eyes squinting somewhere between sexy face and catatonia, has an extra set of arms. The lurid flush of Chadsey's color palette — blues like Drano, pink flesh that crawls with green — only adds to the discomfiting mix of the banal and the extraordinary in his work. *Through Feb. 12. Electric Works, 130 Eighth St., SF. (415) 626-5496, www.sfelectricworks.com.*

▸ RUTH HODGINS AND KIT ROSENBERG: "ALTERED STATES"

Ruth Hodgins and Kit Rosenberg are a collaborative duo who met as MFA students at the SF Art Institute. While they are by no means the first artists to re-present everyday objects and materials, the "all bets are off" approach their work takes play very seriously, extending visual puns into more complicated thought experiments. In *Theseus*, for example, cooking twine is spun around nails hammered into on a board to create a wall-mounted labyrinth, as if to say that which forms the prison is also the means of escaping it. *Through Feb. 19. WE Artspace. 768 40th St., Oakl. www.weartspace.com.*

▸ "ENTER SLOWLY"

David Cunningham's excellent gallery space at 924 Folsom may be no more, but the man with the golden eye is still actively curating. Case in point: this group show at The Lab, which brings together work by six European artists operating at the intersection of architecture, sculpture, and installation. Of particular note is Cath Campbell's second full scale realization of her ongoing installation *50 Ways To Leave Your Lover*, which uses the titles of sentimental pop songs as blueprints for drawings, video, and models of imagined spaces. Jan. 14-Feb. 19. *The Lab, 2948 16th St., SF. (415) 864-8855, www.thelab.org.*

▸ EVA HESSE: "STUDIOWORK"

A belated coda of sorts to the large Hesse retrospective SFMOMA held back in 2002, this show focuses on the small, makeshift pieces that the sculptor would use as test runs or sketches of her larger works-in-progress. A friend once described Hesse's amalgams of latex, wire-mesh, wax, fiberglass, and cheesecloth as "sad sacks," but I don't think that designation covers the range of effect her work elicits. There's exuberance, playfulness, and even eroticism, to be found in her manipulation of the above industrial materials; all qualities I hope shine through in even these self-consciously "minor" works of an artist who was anything but. Also on tap at BAM for August is a retrospective of the stunning collage work of another German, painter Kurt Schwitters. Pencil it in. *Jan. 26–April 10. Berkeley Art Museum, 2626 Bancroft, Berk. (510) 642-0808, www.bampfa.berkeley.edu.*

▸ "THE STEINS COLLECT"

Gertrude Stein famously wore Balmain and had her portrait painted by Picasso. Lady knew how to live. So too, apparently, did her brothers Leo and Michael, and Michael's wife, Sarah, who also collected art, held salons, and became important linchpins in Paris' avant-garde circles in the early 1900s, after they expatriated from the family seat in Oakland. I hope this exhibit shines as much light on the Steins' formative role in helping bringing modern art to the Bay as it does on the Matisses, Cezannes, Renoir, Picassos, and Bonnards they fervently acquired. *May 21–Sept. 6. SFMOMA, 151 Third St., SF. (415) 357-4000, www.sfmoma.org.* SFBG

Rick Prelinger on *Lost Landscapes of Detroit*: "I've always been really anti-nostalgic, but you have to acknowledge that nostalgia is a major subjective and social force. It's deeply wired."

Don't forget the Motor City

Rick Prelinger uncovers an American story in *Lost Landscapes of Detroit*

By Johnny Ray Huston
arts@sfbg.com

FILM/CULTURE There is the Detroit of mythology, and then there is the reality — half-abandoned, yet rife with some greater potential — beneath the myths. Local archivist Rick Prelinger sets his sights on both in *Lost Landscapes of Detroit*, an assemblage of private and commercially-produced films spanning from the peak of the Model T to the era of the gas guzzler. As arranged by Prelinger, *Lost Landscapes* is a provocative counterpoint to the urban portraiture of his Lost Landscapes of San Francisco series. Gazing from both sides of the automobile window, it reveals Hollywood's relationship with the Motor City during the golden age of the movie theater, and the potential and the limits of other obsolescent industries: film and print media. Immersed in a mammoth project involving home movies (he says he's "only" watched 1,200 of the ones he's assembled for it), Prelinger recently discussed *Lost Landscapes of Detroit*, on the eve of its first West Coast screening.

SFBG *One thing I like about your* Lost Landscapes *programs is their dynamic and open-ended shifts between industrial and home movies, black-and-white and color, silence and sound.*
RICK PRELINGER These are assemblies, but also quickie films. I like the form. One thing I'm interested in is elevating unedited material — raw footage — to the same level that something dramatized or contrived might enjoy.

I like to think of home movies as homemade crafts, and you establish that through difference. When you show something industrial, with all the weird tropes we all now know — even if we didn't grow up with them, we see them on *The Simpsons* — it's a way of building a stronger sense of what is particular to home movies.

SFBG *How did* Lost Landscapes of Detroit *come about?*
RP I started traveling to Detroit in 1982 to talk to retirees from production companies there, the biggest of which was Jam Handy. Jam Handy Organization made something like 7,000 motion pictures and tens of thousands of film strips, and no one knows this. They used to say — and it might be apocryphal — that more film was exposed in Detroit than in New York and Hollywood combined. Detroit was within 400 miles of most of the industrial production and most of the population of America. It was a strategic place.

In '82, Detroit was already stressing, there was a recession. For the first time, I saw fast food outlets and banks and suburban malls that were derelict — now we've gotten kind of used to that. I loved the city. I must have gone back 20 times since.

SFBG *What was the response like when you screened* Lost Landscapes of Detroit *in Detroit?*
RP We set out 150 chairs, and when it was time for the show, there were 425 people. It was an amazing audience — racially mixed, union people, people from Ann Arbor, people who had moved to Oakland and Macomb County, people coming for the white flight nostalgia thing.

Afterward, there was almost an hour of discussion. One comment that was so great came from the woman who runs the Black Theater program at Wayne State [University]. She said it was a perfect blend of nostalgia and provocation.

I've always been really anti-nostalgic, but you have to acknowledge that nostalgia is a major subjective and social force. It's deeply wired. To inflect that with the idea of provocation worked for me. I don't want [to put together] another America apocalypse movie. Detroit really isn't about all that — there's still 300 or 400,000 people in the city who are going to work 9-to-5.

The other thing about *Lost Landscapes of Detroit* is that there's nothing about Hudson's in the film. Everybody goes on in a senile way about Hudson's and how wonderful it was — let's get over it, you know? We have two things we have to get over if we're going to move forward, May '68 and Hudson's.

SFBG Lost Landscapes *contains a film about a newspaper coverage of an antiwar protest that is interesting because it doesn't look to quote the protest figures who are usually lionized, and because it foregrounds another 20th-century industry in trouble: newspapers and print media. Same with the movie of the Detroit News' June Brown talking with an ex-daily News reader who does her hair. It's an off-the-cuff but perfectly precise discussion of racial bias in journalism.*
RP It's kind of like looking to the periphery for the inside truth. I've always found that to be true, and it relates to the kind of film I collect and the material I foreground. There it is, in some industrial film — intelligent, critical city residents demanding a certain level of media accountability.

SFBG *There's a show-not-tell tactic to your placement of archival footage.* Lost Landscapes *begins with a black-and-white industrial newsreel trumpeting that "any picture of America without automobiles is hopelessly out of date." It ends with a silent color home movie in which the city's name is spelled out in greenery.*
RP I hate the course that recent documentaries have taken, in which they have characters undergoing crises that are resolved in Act 3. It's like Mad Libs. Dramatically, most documentaries today are almost identical.

I've been working on a long-form film about travel, mobility, and tourism in America, largely comprised of home movie footage. It's based on the idea that there's nothing more attractive and seductive and fascinating than traveling, especially by car. We've come to see it not just as an entitlement, but as a right. But how can we think about this in a period where you can't afford gas at $4 a gallon, or there may not be any fuel anymore? It's thinking toward a time when mobility isn't a given. SFBG

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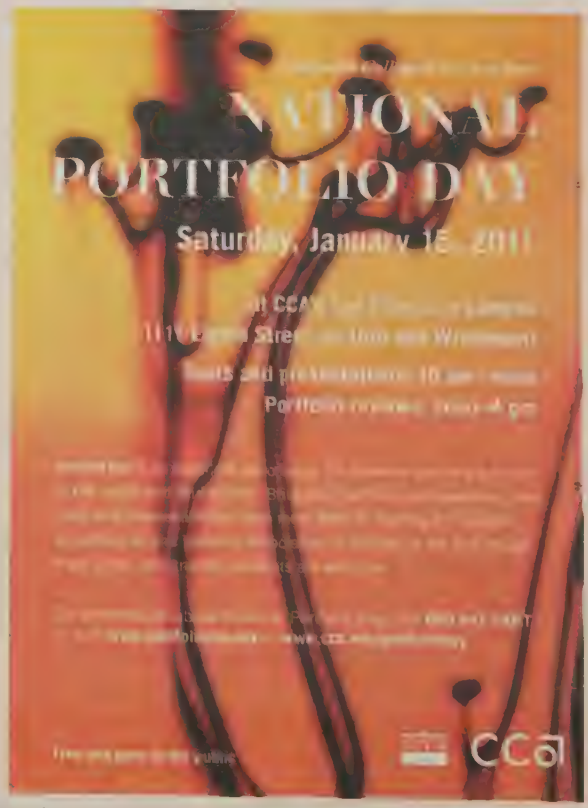

Woman on the verge

Michelle Williams proves her movie-star mettle in *Blue Valentine*

By Dennis Harvey
arts@sfbg.com

FILM Sometimes a performance stands out and grabs attention for embodying a particular personality type or emotional state that's instantly familiar yet infrequently explored in much depth at the movies. What's most striking about Derek Cianfrance's *Blue Valentine* is the primary focus it lends Michelle Williams' role as the more disgruntled half of a marriage that's on its last legs whether the other half knows that or not. Ryan Gosling has the showier part — his Dean (the actor's second bad husband in a month, following *All Good Things*) is mercurial, childish, more prone to both anger and delight, a babbler who tries to control situations by motor-mouthing or goofing through them.

But Williams' Cindy has reached the point where all his sound and fury can no longer pass as anything but static that must be tuned out as much as possible so that things get done. Things like parenting, going to work, getting the bills paid, and so forth. Dean hasn't just lost his antic charm; his act is now clearly a poor cover for basic incompetence. He is an obstacle, an irritant whose clowning, fits of pique, and perpetual failure to be useful have become the domestic equivalent of fingernails on chalkboard.

It's taken a few years for Cindy to realize that she's losing ground in her lifelong battle for self-improvement with every exasperating minute she continues to tolerate him. Williams' bile-swallowing silences and the involuntary recoil that greets Dean's attempts to touch Cindy are the central emotional color of *Blue Valentine*: that state in which the loyalty, obligation, fear, pity, or whatever has kept you tied to a failing relationship is being whittled away by growing revulsion. Cindy is quiet because if she were to stop bottling it up for just a moment, ugly final truths would scream out.

It's only a matter of time before that moment arrives, though *Valentine* maintains suspense (and avoids turning into a dirge) by scrambling time — we see this couple at their start and end, the chronology a bit confusing at first. Their paths cross when she's an aspiring med student and he works for a moving company. Scenes of their courtship are charmingly spontaneous but also a bit conspicuously actor-improv, the two stars trotting out cute unexpected skills (he sings like a 1920s crooner, she demonstrates how to memorize all the presidents' names) that seem to be their own, not Dean and Cindy's.

Making only his second narrative feature after 12 years of documentaries, Cianfrance has said he'd sat on *Valentine*'s finished screenplay that entire span, so that by the time funding was in place he'd become "bored" with it. He now wanted the actors to use it only as a structural springboard for their own character insights and dialogue. (You have to wonder how credited cowriters Joey Curtis and Cami Delavigne felt about that decision, particularly since they've barely been mentioned in all the film's acclaim since the 2010 Sundance Film Festival.) That approach works better in the flashback scenes between Cindy and her problematic family (as well as Mike Vogel as her then boyfriend Bobby) than those with Dean, or his own with coworker Marshall (Marshall Johnson), which somewhat heavy-handedly spell out Dean's need to belong to somebody.

But it pays off richly in *Blue Valentine*'s present-tense majority, which finds several years' passage has exposed rather than strengthened a commitment originally made under considerable duress. (Bobby's carelessness had left Cindy pregnant at the worst possible time, allowing barely-known suitor Dean to rush in as rescuer. The scene in which she nearly has an abortion will strike many as the film's most uncomfortably intimate — certainly more so than the two tame bits of mimed cunnilingus that initially won *Valentine* a ridiculous NC-13 rating.) Now the couple are settled in working-class suburban New England, with a modest house, an adorable daughter of about five (Faith Wladyka as Frankie), and a dog that has ominously been missing some hours.

A few tender moments aside, Dean (Ryan Gosling) and Cindy (Michelle Williams) hardly share a typical Hollywood romance in *Blue Valentine*. | PHOTO BY DAVI RUSSO

Cindy works as a nurse in an area hospital; Dean appears to be a stay-at-home dad. But we immediately sense the extent to which his not handling that job very well compounds the exhaustion created by hers. Daddy is a great playmate, beer and cigarette already in hand at high noon. Ergo it seems like a fun idea that he and Frankie should jump on the bed to wake up mommy — never mind that her shift probably ended just hours before and her cries to be allowed more sleep sound desperate. Breakfast is another time Dad wants to play, heedless of the reality that a squirmy child must be fed and dressed in time for Mom to drop her off at daycare on the way to work.

His notion of a tension releaser is to insist that Frankie stay overnight with grandpa so her parents can "get drunk and make love." Though Cindy insists, "I'm not going to some cheesy sex motel" (one that, further, will require she drive back two hours to work first thing the next morning), that is exactly the plan forced on her.

Said motel's stupid fantasy "Future Room" (resembling a community-theatre *USS Enterprise*) becomes the stage for their marital *Götterdämmerung*. Cindy starts pounding drinks to dull the pain. Dean tries turning on the old wacky charm, prompting her comment, "I thought the whole point of coming here was to have a night *without* kids." It's downhill from there.

Blue Valentine is raw and uncompromising, if not quite great. It suffers from the fact that while we fully understand where Cindy's coming from (particularly the horrors of her parents' marriage, a model she's determined not to recreate), Dean remains something of a blank. Gosling provides his usual detailed performance, but grasping the insecure failure Dean is now — and that she should have recognized from the start — doesn't fully compensate for our having no idea how he got that way. A couple mumbled sentences about a missing mother and musician father feel forced. Like the actor's role in *All Good Things*, Gosling's Dean is trying very hard to impersonate the man he'd like to be. But in that film we glimpsed some formative void; here the void is structural, the character self-invention not a condition so much as an actor filling in a surface without getting beneath it.

Gosling's excellent stab at an underwritten part is also at a disadvantage in that Williams just about burns a hole through the screen. It's hard to believe she spent years as a fairly interchangeable teen star and Next Big Thing before 2005's *Brokeback Mountain* revealed a startling propensity for very serious, ordinary, long-suffering women doggedly bailing out sinking canoes. (Kelly Reichardt's ultraspare 2008 *Wendy and Lucy* and recent *Meek's Cutoff* might be unbearably bleak with a lesser actor.)

Her range is as yet an unknown — next up is *My Week With Marilyn* (yes, Monroe), which might not sound a natural fit, though clearly she has the craft to go way past mere breathy sexpot imitation. As her very different role in *Valentine* underlines, she has an uncanny knack for capturing every nuance in essentially uncomplicated personalities. Cindy is probably the least colorful, exciting, or humorous major female role of last year by conventional fiction standards. Williams manages to make her very ordinariness completely engrossing. SFBG

BLUE VALENTINE opens Fri/7 in Bay Area theaters.

Damon Bell (left), Centipede (center), and Tom Thump blend their disparate styles into a Funkasaurus Rex at the Loose Joints weekly.

GUARDIAN PHOTOS BY KEENEY + LAW

Funk phenomenon

By Marke B.
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SUPER EGO One of the most influential, and underreported, trends of San Francisco nightlife in the past few years has been the feisty reinvigoration of the jazz scene. **Yoshi's Fillmore** (www.yoshis.com), which opened in 2007, finally seemed to settle into its giant digs in that historic district — and, despite fears to the contrary, didn't crowd out the stellar, more established jazz joints around it like **Rasselas** (www.rasselasjazzclub.com) and **Sheba Lounge** (www. shebapianolounge.com). It also helped expand the traditional jazz palate into famously funkier territory — this month at Yoshi's boasts the Ohio Players, The Family Stone, War, George Clinton and Parliament Funkadelic, and Public Enemy with a live band. (What, no full orchestra? Flava Flav needs some glockenspiel, *aw shit.*)

Also recently, San Francisco sent its huge and hip Jazz Mafia collective around the country performing uptempo "hip-hop symphony" *Brass, Bows, and Beats.* Unfortunately the Mafia's homebase, Coda, closed on the first of this year — along with another beloved club, Triple Crown — citing the economic climate, but the supper club valiantly kept true to its live jazz mission to the end and shimmied with packed aficionados. Club Verde's spunky **Tuesday Night Jump!** (Tuesdays, 9 p.m., $12. 2424 Mariposa, SF. www.oldtimey.net/tuesdays) with live band Stompy Jones revived that classic SF rockabilly swing vibe. Meanwhile, over at **Martuni's** piano bar (4 Valencia, SF. 415-241-0205) near the Castro, a new generation seemed to discover its inner Sondheim, tipsily belting a few out 'round the gleaming ebonies and ivories. Send in those damn clowns already, Jesus.

That jazzy hometown spirit of expanding definitions and embracing the musical past as a living thing, not just some retro curiosity frozen into easily marketed poses, has graced other scenes as well. Even as you're funking hard on the floor to some old school disco cuts or electronic productions, it's hard not to hear echoes of jazz's open-minded complexity working somewhere in the background.

And one of the parties I've funked hardest at lately has been **Loose Joints** (Fridays, 10 p.m., $5. MakeOut Room, 3225 22nd St., SF. www.makeoutroom.com). Let me be clear: Loose Joints isn't a jazz club — although on a recent visit, DJ Tom Thump expertly melted London all-horn ensemble Brassroots' New Orleans-leaning version of Inner City's 1988 Detroit techno classic "Good Life" into Bill Withers' Hammond-driven soul stomper "Harlem" from 1971. (At that point along my night's journey, I needed a new pair of hotpants.) It's more of an improvisational, all-vinyl DJ jam session that uses classic funk as its departure point. Hitting a tuneful sweet spot neither too familiar nor too abstract, Loose Joints has one of the best brain-to-feet ratios in the city: music nerds will dance their tight glasses off, straight-up partiers will discover where all those groovy samples come from.

The core trio of DJs at the heart of Loose Joints is a wild combination, rotating rapidly behind the tables. Founder Tom Thump digs deep into the wide-ranging, rarity-seeking global funk scene that brings to mind great DJs like Greg Wilson and Gilles Peterson (especially Peterson's Brownswood Recordings project). Damon Bell reps Oakland's fantastic, proudly abstract Deepblak techno scene, with a soulful Afro-Cuban twist. (Don't sleep on his "multiple mind-space" Kush Musik series on Deepblak Recordings, www.deepblakmusic.com.) And DJ Centipede, who helps put on the headiest club going right now, **Change the Beat** (Tuesdays, 9 p.m., free. SOM, 2925 16th St., SF. www.som-bar.com), brings a future bass and experimental low-end background to the proceedings. Somehow they average out into a completely accessible and danceable entity.

"We are a strange triumvirate," Thump told me. "I planned that, it was by design. I've known Centipede for years, when he used come into [Haight Street record store] Groove Merchant. So talented and unique. And I saw Damon play at [now-closed Panhandle club] Poleng one night a few years ago and was blown away by his soulful tunes. We are just one of my serendipitous flights of fancy."

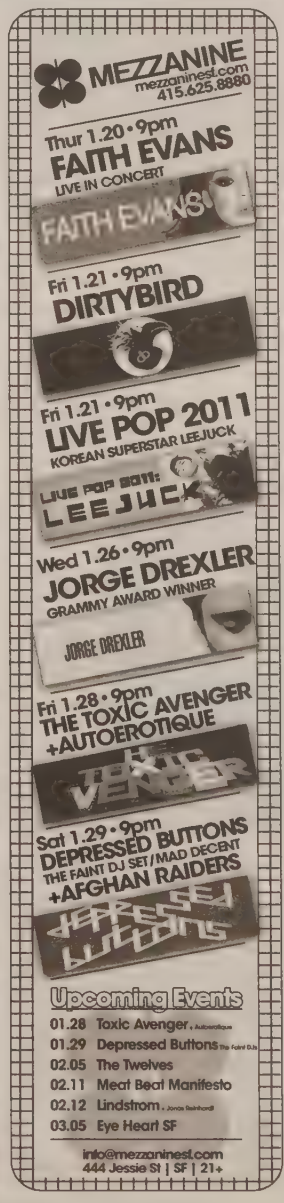
"Loose Joints" itself is a sly wink toward the experimental-made-accessible, a name cribbed by Damon from left-field dance music hero Arthur Russell's popular side project, which put out the 1980 hit "Is It All Over My Face." It also refers to the loose style the trio applies to mixing their vinyl cuts. (They leave other, more elevating interpretations to the imagination.)

The party is put on well from a practical standpoint, although the MakeOut Room's layout is a bit strangulating near the door and it could use another person or two behind the bar. Because the MakeOut hosts live acts earlier in the evening, you'll encounter a thrilling grab-bag of leftover patrons. The crowd is comfortable and open, dancing itself into frenzy. (When I dropped by last month, there was a gaggle of super-hot boys and girls grappling each other woozily to the floor, which was just fine. But watch where you step.) The strip of 22nd Street between Shotwell and Valencia has really taken on a European plaza air of late, with several bars and cafes spilling over with exuberant sophisticates. We need to ban cars there. And there's also a healthy dose of newbie tech types — including the one in front of me in line who couldn't believe the door guy wouldn't take Visa for the $5 cover.

"San Francisco is so fucking beautifully diverse, that's why the party goes so hard," Centipede told me. "All types of life dancing to the same bassline." Thump added: "There are a lot of people into funky sounds right now — from 1960s girl groups and Latin disco to post-punk and newer Afro-electro. We're here to give all those a push. A sexy push." SFBG

LOOSE JOINTS TOP TUNES

Mim Sulieman (with Maurice Fulton), "Mingi"
Suzy Q, "Can't Give You Love (Persnickety All Stars Edit)"
The Fatback Band, "Wicky Wacky"
Bohannon, "Me And The Gang"



The Phenomenauts play the Rickshaw Stop Fri/7.

PHOTO BY LIZ LAZICH

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

ROCK/BLUES/HIP-HOP

Artwork Jamal Biscuits and Blues. 8 and 10pm, $15.
Funky C Elbo Room. 9pm.
Slim Jenkins, Swamp Angel Café Du Nord. 9:30pm, $7.
Ohio Players Yoshi's San Francisco. 8 and 10pm, $25-35.
Ash Reiter, Pentacles, Thralls Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Gaucho, Michael Abraham Amnesia. 7pm, free.
Michael Parsons Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, $5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
Red Wine Social Triple Crown. 5:30-9:30pm, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, $5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 6

ROCK/BLUES/HIP-HOP

Death Valley High, I'm Dirty Too Knockout. 9pm, $5.
Havarti Party, Buffalo Tooth, PM, Maston Stud. 8pm, free.
Doug MacLeod Union Room at Biscuits and Blues. 8 and 10pm, $12.
Megafauna, Suite Unraveling, Quinn Hemlock Tavern. 9pm, $6.
Ohio Players Yoshi's San Francisco. 8 and 10pm, $25-35.
Oona, Con Brio, Karyn Page Bottom of the Hill. 9pm, $8.
Titan Ups, Wicked Mercies, Franco Nero, DJ Dr. Scott Café Du Nord. 8pm, $12.
Verna Beware, Danvilles, Nervous Wreckords Thee Parkside. 9pm, $7.
Jimmy Warren Biscuits and Blues. 8pm, $18.

JAZZ/NEW MUSIC

Chris Clark Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Loe and the Nastys Red Poppy Art House. 7pm, $10-15.
Valerie Troutt Jazz and Soul Quartet Coda. 9pm.

FOLK/WORLD/COUNTRY

Dark Hollow Band Atlas Café. 8pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $10. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Electric Feel Lookout, 3600 16th St, SF; www.fringesf.com. 9pm, $2. Indie music video dance party with subOctave and Blondie K.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With resident DJs Haylow, A-Ron, Prince Aries, Boogie Brown, Ammbush, plus food carts and community creativity.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Holy Thursday Underground SF. 10pm, $5. Bay Area electronic hip hop producers showcase their cutting edge styles monthly
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop
Popscene Rickshaw Stop. 9pm, $18. With Blaqk Audio.
Studio SF Triple Crown. 9pm, $5. Keeping the Disco vibe alive with authentic 70's, 80's, and current disco with DJs White Girl Lust, Ken Vulsion, and Sergio.

FRIDAY 7

ROCK/BLUES/HIP-HOP

BlackMahal, Afrolicious, DJ Timoteo Café Du Nord. 9pm, $10.
James Intveld, Red Meat Independent. 9pm, $14.
Monkey, Rule 5 DNA Lounge. 9pm, $10.
Jackie Payne Biscuits and Blues. 8 and 10pm, $20.
Phenomenauts, Tornado Rider, Manzanita Rickshaw Stop. 8pm, $12.
Slowburn, Planting Seeds, Ben Benkert Band, Aspect Slim's. 9pm, $11.
Soft White Sixties, Trophy Fire, Bird By Bird, Beta State Great American Music Hall. 8pm, $11.
Space Vacation, Gypsyhawk, Green and Wood Hemlock Tavern. 9:30pm, $7.
Velvet Teen, Silian Rail, Low-five Bottom of the Hill. 10pm, $12.

JAZZ/NEW MUSIC

Musical Art Quintet Red Poppy Art House. 8pm, $10.
"San Francisco Tape Music Festival" Southside Theater, Fort Mason Center, Bldg D, Bay at Buchanan, SF; www.sfsound.org. 8pm, $8-15.

FOLK/WORLD/COUNTRY

Michael Winegard Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

DANCE CLUBS

Braza! Som.10pm, $10. With DJs Vanka, Elan, and Caasi.
Deeper 222 Hyde, 222 Hyde, SF; (415) 345-8222. 9pm, $10. With rotating DJs spinning dubstep and techno.
Dirty Rotten Dance Party Madrone Art Bar. 9pm, $5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics. **Exhale, Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, $5. Happy hour with art,

fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5. With DJs spinning retro mashup remixes.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, $10. With DJ Brian spinning hip hop, mashups, and top 40.
Hot Chocolate Milk. 9pm, $5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Original Plumbing: Fashion Elbo Room. 10pm, $5. Fashion show with DJs Rapid Fire and 100 Spokes.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Some Thing Stud. 10pm, $7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Strangelove Cat Club. 9:30pm, $6. "Back to School Night" with old school vs. new school goth and DJs Tomas Diablo, Bryan Hawk, Melting Girl, and Daniel Skellington.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 8

ROCK/BLUES/HIP-HOP

ArnoCorps, Judgement Day, A Band of Orcs Slim's. 9pm, $14.
Blisses B, Moonlight Orchestra, Vandella Bottom of the Hill. 10pm, $10.
Blvd, Pink Mammoth Independent. 9pm, $15.
Communist Kayte, Basements Thee Parkside. 3pm, free.
Flash Gilmore and the Funbeatles, Lance Burden, Chineke, Organ Trail Kimo's. 9pm, $7.
Melvins Great American Music Hall. 8pm, $21.
Radishes, Hounds and Harlots, Weekender Hemlock Tavern. 9:30pm, $6.
E.C. Scott Biscuits and Blues. 8 and 10pm, $20.
Walken, Cutthroats 9, Moses El Rio. 10pm, $7.

JAZZ/NEW MUSIC

Pete Cornell Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Patrick Wolff Quintet Red Poppy Art House. 8pm, $10-15.
"San Francisco Tape Music Festival" Southside Theater, Fort Mason Center, Bldg D, Bay at Buchanan, SF; www.sfsound.org. 8pm, $8-15. FOLK/WORLD/COUNTRY
Ramblin' Jack Elliott Noe Valley Ministry, 1021 Sanchez, SF; www.noevalleymusicseries.com. 8:15pm, $22.
Whisky Richards, 77 El Deora, Bootcuts, Songs Hotbox Harry Taught Us Café Du Nord. 9pm, $13.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Bootie DNA Lounge. 9pm, $6-12. Mash-ups with Adrien and Mysterious D.
Bowie and Elvis Birthday Bash Edinburgh Castle Pub. 9pm, $5. With DJs Shindog, Skip, and special guests.
Cockblock Rickshaw Stop. 10pm, $7. Queer dance party for homos and friends with DJ Nuxx and guests.
Fire Corner Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Frolic Stud. 9pm, $3-7. DJs Dragn'Fly, NeonBunny, and Ikkuma spin at this celebration of anthro-pomorphic costume and dance. Animal outfits encouraged.
Hacienda Deco Lounge, 510 Larkin, SF; www.decosf.com. 10pm, free. Underground dance music with Inqilab and Tristes Tropiques plus guest Tal Klein.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5 after 10pm. With DJs spinning party rock.
Same Sex Salsa and Swing Magnet, 4122 18th St, SF; (415) 305-8242. 7pm, free.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
Spotlight Siberia, 314 11th St, SF; (415) 552-2100. 10pm. With DJs Slowpoke, Double Impact, and Moe1.
Tormenta Tropical vs. Donuts Rickshaw Stop. 10pm, $5-10. With Teengirl Fantasy, Pictureplane, Disco Shawn, Oro11, and Pickpocket.

SUNDAY 9

ROCK/BLUES/HIP-HOP

Jake Bellows, Whispertown, Heather Porcaro and the Heartstring Symphony Hotel Utah. 8pm, $8.
Grass Widow, Babies, White Fence Hemlock Tavern. 9pm, $7.
Swann Danger, Bellicose Minds Knockout. 8pm, $6.

JAZZ/NEW MUSIC

"San Francisco Tape Music Festival" Southside Theater, Fort Mason Center, Bldg D, Bay at Buchanan, SF; www.sfsound.org. 8pm, $8-15. FOLK/WORLD/COUNTRY
Afro Lungs Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Willie Nelson Fillmore. 8pm, $55.
West Coast Ramblers Thee Parkside. 4pm, free.

DANCE CLUBS

Call In Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guest Sake1.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Swing Out Sundays Rock-It Room. 7pm, free (dance lessons $15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.

MONDAY 10

ROCK/BLUES/HIP-HOP

Champagne Champagne, Mad Rad, C U Next Weekend, Moe Green Elro Room. 9pm, $8-10.
Foreign Objects, Neocon, Sydney Ducks Hemlock Tavern. 8pm, $5.

JAZZ/NEW MUSIC

Lavay Smith Swinget with Jules Broussard Enrico's, 504 Broadway, SF; (415) 982-6223 7pm, free.

FOLK/WORLD/COUNTRY

Toshio Hirano Amnesia. 9pm, free.
Willie Nelson Fillmore. 8pm, $55.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, $3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, $ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 11

ROCK/BLUES/HIP-HOP

Ex Masheena, Baysic Wonder, Stork Biscuits and Blues. 9pm, $8.

CONTINUES ON PAGE 30 »

the RRAZZ room AT HOTEL NIKKO SF
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JANUARY 6-9
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8PM • $7 ADV & DOOR
• Daniel Durrett
• Ayla Nereo
• Kate Kilbane & the Cellar Doors

THURSDAY 01/06
8PM • $7 ADV & DOOR
• Winslow Ridge
2 sets

FRIDAY 01/07
9PM • $10 ADV & DOOR
• Boy In The Bubble
• The Melees
• Billy Schafer
• Tropical Dancer

SATURDAY 01/08
9PM • $8 ADV & DOOR
• The American Professionals
• Headslide
• The Bobbleheads

SUNDAY 01/09
8PM • $8 ADV & DOOR
• Jake Bellows (Neva Dinova)
• Whispertown (solo)
• Heather Porcaro and The Heartstring Symphony

MONDAY 01/10
7:30PM • $FREE
Bay Guardian Readers Poll Best Open Mic
• Open mic with JJ Schultz

LIVE MUSIC

TUESDAY 01/11
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Every Tuesday in January
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9PM set
• The Stamps
10PM set
• Stringer Belle
8PM set

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FILTHY MUDBLOODS
DJ C-FUNK

THU 1/6 9:30PM $7
AFRO-TROPI-ELECTRO-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER
SENOR OZ

FRI 1/7 10PM $5
ELBO ROOM PRESENTS
ORIGINAL PLUMBING: FASHION
W/ DJS RAPID FIRE AND 100 SPOKES HOSTED BY ROCCO KATASTROPHE AND AMOS MAC

SAT 1/8 10PM $5-$10
BERSA DISCOS PRESENTS
TORMENTA TROPICAL VS. DONUTS:
TEENGIRL FANTASY, PICTUREPLANE, DISCO SHAWN, ORO11, (BERSA DISCOS) PICKPOCKET (DONUTS)
ADV TIX: WWW.EVENTBRITE.COM

SUN 1/9 9PM $6
DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL W/
DJ SEP
MANEESH THE TWISTER
(SURYA DUB) AND GUEST SAKE1

MON 1/10 9PM $8/$10
ELBO ROOM PRESENTS
CHAMPAGNE CHAMPAGNE (SEATTLE), MAD RAD (SEATTLE), C U NEXT WEEKEND, MOE GREEN

TUE 1/11 9PM $10
LIVE MUSIC & TAWDRY BURLESQUE
BOMBSHELL BETTY & HER BURLESQUETEERS
PLUS LIVE MUSIC BY
FROMAGIQUE

WED 1/12 8:30PM $15/$20
CLUB SMUTTER & CRACKWHORE PRESENT
SUBCON & BEYOND FEST:
CEVIN KEY (OF SKINNY PUPPY), TOKYO DECADENCE (LIVE & DJ SET), DEAD VOICES ON AIR: (GNOME & SPYBEY), CYRUSREX, WET MANGO, DJS NAKO & NEAL

UPCOMING
THURS 1/13 AFROLICIOUS
FRI 1/14 TREAT EM RIGHT
SAT 1/15 SAT NITE SOUL PARTY
SUN 1/16 DUB MISSION: ZION TRAIN

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Make-Out Room

WED 1/5 8PM $7
PENNY ARCADE
B AND NOT B
JUSTIN FRAHM & THE GLOAMING BOYS
LUMPS • RACHEL TOUPS
HOSTED BY RAUL SANCHEZ

THU 1/6 6PM NO COVER
CHILLS & FEVER
VINTAGE R&B AND SOUL 45S
DJ NICK WATERHOUSE & GUESTS

9PM FREE!
DJ FOOD COURT & HIS PALS

FRI 1/7 10PM $5
LOOSE JOINTS!
W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE
RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

SAT 1/8 6:30PM $5-$10 SLIDING SCALE
WRITERS WITH DRINKS
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CUMBIA, DANCEHALL, SALSA, HIP-HOP

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DERRICK BROWN • BUCKY SINISTER • ANDREW NELSON • PETER ORNER • AMBER TAMBLYN • ABE STREEP & RUSHAD EGGLESTON • NATO GREEN • DANNY PEARSON (AMC)

TUE 1/11 7PM NO COVER!
HEARTBREAKS & HANGOVERS
DJ NEIGHBOR NICK & FRIENDS
HONKY-TONK, NASHVILLE & OUTLAW COUNTRY

9:30PM NO COVER!
LOST & FOUND
DEEP & SWEET 60S SOUL 45S
DJS LUCKY & PRIMO & FRIENDS

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HAPPY HOUR TUE- FRI 5-9P
$3 WELL/DRAFT
$5 BEST DAMN BLOODY MARY!

WED 1/5 — 8P OMG! KAROAKE NO$
THU 1/6 — 9P DJ SURESH & NAGABEATZ (WORLD MUSIC) NO$
FRI 1/7 — 5:30P FREE OYSTERS ON THE HALF SHELL; 6P-2A DJ'S CARMEN & MIRANDAS FRUIT STAND (WORLD, FUNK, R&B, POP) NO$; 7P RED HOTS BURLESQUE
SAT 1/8 — 6P BRAD AMOROSINO, JEREMY ROURKE NO$; 9P WALKEN, THE CUT-THROATS 9, MOSES (METAL) $7
SUN 1/9 — 6P ENTAMOEBA, DEVON MCCLIVE, CASH PONY (INDIE) $5
MON 1/10 — DOLLAR DAYS $1 PABST/$2 WELL; 8P FRYBREAD WITH ROCKY TREE EVERY MONDAY; 8P COMEDY RETURNS TO ELRIO; 9P RADICAL VINYL (DJ FUNK/OLDIES/PUNK) NO$
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Bombshell Betty and Her Burlesqueteers Elbo Room. 9pm, $10. With Fromagique.
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Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
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SAT Jan 8 9:30pm, $6 — HOUNDS & HARLOTS The Radishes Weekender
SUN Jan 9 8:30pm, $7 — GRASS WIDOW The Babies White Fence Bad Back
MON Jan 10 8pm, $5 — Punk Rock Sideshow presents FOREIGN OBJECTS Neocon, Sydney Ducks
10 pm, FREE — DJ TRAGIC & DUCHESS OF HAZARD
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Our last performance at the Noe Valley Ministry will be on Sat. Jan 8th with this year's traditional blues Grammy winner, RAMBLIN JACK ELLIOTT The great story teller/folk music icon has performed our first concert of the year for about the last 20 years. So it's appropriate that we bring him back for our last performance at our beloved home, the Noe Valley Ministry. Tickets for this special evening are $20adv/$22door

In February we move to our new venue, St. Cyprians Church at 2097 Turk St. at the corner of Lyon. SF Live Arts will be hosting the SF Bluegrass & Old-Time festival with
Fri. Feb. 11, 8PM: Nell Robinson, w/John Reischman & the Jaybirds, Summertown Road, The Henriettas *$18adv/$20door*
Sat. Feb. 12, 8PM: Stairwell Sisters, Cahalen Morrison & Eli West, Misner & Smith *$18adv/$20door*
Fri. Feb. 18, 8PM: Jackstraw, The Brothers Comatose, Water Tower Bucket Boys *$18adv/$20door*
Tickets for the Feb shows only will also be available online at www.brownpapertickets.com in addition to our usual outlets

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1/21 - SIOUX CITY KID & THE REVOLUTIONARY RAMBLERS, THAT GHOST, MANALEI, THEE LANDLORDS
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GUARDIAN

Player, play on: Don't Reed's *East 14th — True Tales of a Reluctant Player* continues its long run at The Marsh Berkeley.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Lost in Yonkers Kanbar Hall, Jewish Community Center SF, 3200 California; 292-1233, www.jccsf.org/arts. $20-39. Previews Thurs/6-Fri/7, 8pm. Opens Sat/8, 8pm. Runs Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Jan 16. The jewish Theater presents Neil Simon's coming of age tale.

ONGOING

Candid Dance Mission Theater, 3316 24th St; 273-4633, www.sweetcanproductions.com. $15-60. Call for dates and times. Through Sun/9. Sweet Can's cosy pocket-circus at Dance Mission holds plenty of big-tent talent in its five-person cast (Jamie Coventry, Natasha Kaluza, Kerri Kresinski, Nobutaka Mochimaru, Matt White), backed by the ample multi-instrumental musicianship of Eric "EO" Oberthaler. This fleet 60-minute charmer (directed with strong ensemble choreography by Zaccho Dance Theatre's Joanna Haigood) finds opportunities for creative expression and dazzling feats with whatever comes to hand (including using hands as feet). Performers dance around in trashcans, make hay with newspaper, or get seriously Fred Astaire with a broom (in White's wowing solo). Goofy, family appropriate, but widely appealing and frequently eye-popping (Kaluza rocking 20 hula hoops, for inst, or Kresinski's powerful aerial dance), *Candid* is can-do entertainment. (Avila)
Dirty Little Showtunes! A Parody Musical Revue New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $24-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 16. Tom Orr's adults-only holiday show returns, with direction by F. Allen Sawyer and musical direction by Scrumbly Koldewyn.
Forever Tango Marines' Memorial Theatre, 609 Sutter; 771-6900; www.marinesmemorialtheatre.com. $45-100. Call for dates and times. Through Jan 12. Luis Bravo's atmospheric showcase is a slick, showy mélange of music and dancing whose fluid precision and assemblage of talent make it hard to resist. Cheryl Burke heads up an amazing 13-member ensemble of very stylishly draped dancers (exquisite costuming by Argemira Affonso) who singularly, all together, and of course in dramatic couplings, blend supreme control and dramatic restraint with unabashed sexual allure and volcanic energy. The orchestra, meanwhile, under direction of Eduardo Miceli, creates the intoxicating ether that sets everything in motion. (Avila)
The Lion in Winter Actors Theatre, 855 Bush; 345-1287, www.ticketweb.com. $26-38. Wed-Sat, 8pm. Through Jan 15. Actors Theatre of SF presents James Goldman's play of palace intrigue.
Party of 2 – The New Mating Musical Shelton Theater, 533 Sutter; (800) 838-3006, www.partyof2themusical.com. $27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.
Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. $30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.
Siddhartha, the Bright Path The Marsh Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. $15-35. Call for dates and times. Through Sun/9. Marsh Youth Theater presents a holiday celebration, directed by Lisa Quoresimo.

BAY AREA

Becoming Julia Morgan Berkeley City Club, 2315 Durant, Berk; (510) 984-3864, www.brownpapertickets.com. $24-30. Fri-Sat, 8pm; Sun, 5pm. Through Sun/9. Janis Stevens stars in Belinda Taylor's play about the trailblazing architect.
East 14th – True Tales of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. $20-50. Call for times. Through Feb 13. Don Reed's one-man show continues its extended run.
Lemony Snicket's The Composer is Dead Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. Call for dates and times. Through Jan 15. Berkeley Rep premieres the new musical, written by Lemony Snicket, with music by Nathaniel Stookey.
Of the Earth – The Salt Plays: Part 2 Ashby Stage, 1901 Ashby; (510) 841-6500, www.shotgunplayers.org. $17-30. Thurs-Sat, 8pm; Sun, 5pm. Through Jan 30. Shotgun Players present the second half of writer and director Jon Tracy's *Odyssey*-inspired tale, with music by Brendan West.

PERFORMANCE/ DANCE

All My Children The Marsh MainStage, 1062 Valencia; (800) 838-3006, www.themarsh.org. Tues/11, 7:30pm. $10-15. A Marsh Rising performance of a play by Matt Smith, directed by Bret Fetzer.
Comedy Returns to El Rio! El Rio, 3158 Mission; 522-3737, www.koshercomedy.com. Mon/10, 8pm. An evening of comedy with Maureen Langan, Harmon Leon, Ray Ferrer, Candy Churilla, and Lisa Gedulgig.
Will Franken: "Scenes in Every Sunset" Purple Onion, 140 Columbus; www.willfranken.com. Fri/7, 8pm. $20. The comedian presents a one-man show.
A Funny Night for Comedy Actors Theatre, 855 Bush; 345-1287, www.NatashaMuse.com. Sun/9, 7pm. $10. Natasha Muse and co-host Ryan Cronin present an evening of comedy, with headliner Mary Van Note.
Tim Lee Punch Line Comedy Club, 444 Battery; 397-7573, www.punchlinecomedyclub.com. Tues/11, 8pm. $20. The local comedian and former biologist performs.

BAY AREA

SF Ethnic Dance Festival Auditions Zellerbach Hall, UC Berkeley campus, Berk; 474-3914, www.worldartswest.org. Sat/8, 10am-6pm; Sun/9, 10am-7pm. $10. The first of two weekends of auditions for this year's festival, open to the public. SFBG

A liquored-up lit reading? Get bookish 'n' boozy with Writers with Drinks (Sat/8). | PHOTO BY QUINN NORTON

On the Cheap listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

Concierto de Reyes Mission Cultural Center for Latino Arts, 2868 Mission, SF; (415) 643-5001, www.missioncultural.org. 2pm, free. The Coro Hispano of San Francisco, a chorus comprised of Spanish-speaking community members, has been celebrating Latin America through song since 1975. Join 'em for their annual kids holiday concert, which will cover turf as varied as renaissance motets and *aguinaldos* (Christmas folk music) from Peru, Venezuela, Puerto Rico, and more.
Glen Canyon habitat restoration Glen Park Recreation Center, 70 Elk, SF; (415) 337-4705, www.sfrecpark.org. 9am-noon, free. Sure, you've made "that" resolution for the millionth time. But how about you snap out of that pudgy pity party and truck out to a little exercise that benefits more than just your waist line? SF parks are in need of TLC if they want to fend off invasive species and you can join in on the action at this morning of weeding, planting, and pruning. Dress to get muddy and active – and indulge in the free snacks provided free of your Christmas cookie guilt.

FRIDAY 7

Jaime Cortez: "Universal Remote" Southern Exposure, 3030 20th St., SF; (415) 863-2141, www.soex.org Through Feb. 19. Opening reception 7-9pm, free. It's been months, but we still have a big in our hearts the size of a glittery glove. Thankfully, here comes visual artist Jaime Cortez's solo exhibition, which calls out the tragic, tremendous pop culture whorl that was MJ – and highlights the King of Pop's fluid moves through race, sexuality, and zombie-human relations.
Oakland Art Murmur Telegraph and 23rd St., Oakl.; www.oaklandartmurmur.com. 6-10 p.m., free. Rediscover what downtown Oakland's got going on art-wise with this monthly show-and-tell by the neighborhood's best and brightest art galleries. This week, catch Jennie Ottinger's book art at Johansson Projects (excerpt from her truncated version of *As I Lay Dying*: "Holy shit, this family is cursed! Very *National Lampoon's Vacation*.")

SATURDAY 8

Parent-child snow globe class Randall Museum, 199 Museum Way, SF; (415) 554-9600, www.randallmuseum.org. 1-4pm, $6 for children; $10 for parent-child duos. The holidays are over, and yeah it's still cold and rainy. But take heart! Winter can be time for good cheer even after Santa's packed up the sleigh and gone north. Make a shakable wonder with your wee one and enjoy the rest of Randall Museum's "Saturdays are Special" event (10am-4pm), which includes railroad exhibits, live animal feedings, and the rest of the science-y wonders present throughout the rest of this always-free museum.
Vintage Paper Expo Hall of Flowers, Golden Gate Park, Lincoln and Ninth Ave., SF; (328) 883-1702, www.vintagepaperfair.com. 10am-6pm, free. (Also Sun/9, 10am-4pm) Postcards, photos, brochures, stereoviews, and so much more! What's a stereoview, you ask? Why, nothing less than an antique 3D image – something you can acquaint yourself with at this fair of all things printed and retro. The Vintage Paper Expo's got over 100 vendors this year, all primed to sell you affordable scraps of history.
Writers With Drinks The Make Out Room, 3225 22nd St., SF; (415) 647-2888, www.writerswithdrinks.com. 7:30-9:30pm, $5-10 sliding scale. Writers? Drink? Well, I guess there's a first time for everything! This long-standing lit night series pairs local scribes (this month's are girl group Gogos founder Jane Wiedlin and socio-writer Ethan Watters) with a crowd that's anything but stiff for readings, skits, and stand-up.

MONDAY 10

Cinema Drafthouse: *Machete* The Independent, 628 Divisadero, SF; (415) 771-1421, www.theindependentsf.com. 9pm, free. A deliberately silly revenge plot that's both spot-on vintage homage and semi-serious commentary on America's ongoing immigration debate gets the Indy's free movie night treatment. Watch the film with a beer in hand (or two) – and feel free to shout advice to the characters on-screen. You're in a music venue, for chrissakes.

TUESDAY 11

Pecha Kucha 330 Ritch, 330 Ritch, SF; www.pecha-kucha.org. 7pm, $5 donation suggested. Embarking as we are on month number one of year two-thousand-and-one-one, the theme of this month's installation of this cross-discipline art night series is, yes, "one." Not the most specific theme, sure – but that's the way artists like it, and when you've assembled a passel of them from fields as varied as industrial design, animation, and fashion, sometimes it's best just to step back and watch them unify. SFBG

Manoel de Oliveira's *The Strange Case of Angelica* opens Fri/7 at the Roxie.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Bhutto The glamorous leading late force for progressivism in Pakistan lived a high-profile, highly dramatic life that — along with her nation's never-ending sociopolitical tumult since World War II — is granted a solid overview in Duane Baughman and Johnny O'Hara's new documentary. Benazir Bhutto was remarkable on so many grounds, as a female Prime Minister in an overwhelmingly male-centric culture (though she was perhaps too careful not to push a "feminist agenda" with regard to improving fellow countrywomen's rights), a pro-democracy reformist (albeit one with a very mixed success record), a courageous figure of resistance despite imprisonment, death threats and, finally, assassination. Packed with information, interviews, and archival footage, arguably overpackaged with flashy editing and the kind of incessant music supervision that won't quit when you really wish it would, this celluloid bio is as flawed as it is valuable. The main problem is that it presents itself so strongly as a definitive portrait. But too often *Bhutto* feels "authorized" to a fault (one of its producers even co-wrote the subject's posthumously published tome *Reconciliation: Islam, Democracy and the West*), skimming over points of controversy and potential criticism. Commentators run a narrow gamut from appreciative allies (e.g. Condi Rice) to tearful surviving intimates (like her daughters). Admittedly, even almost two full hours isn't enough to do this very complex global figure justice. Still, there's plenty of space here for a more balanced perspective that the film doesn't even try to attain. (1:51) *Clay, Shattuck, Smith Rafael.* (Harvey)

» **Blue Valentine** See "Woman on the Verge." (1:53) *Shattuck.*

Country Strong Reality check: Gwyneth Paltrow is not now, nor will she ever be, a coal miner's daughter. (1:51)

Season of the Witch Nicolas Cage rides again. (1:38)

The Strange Case of Angelica A young photographer is haunted by a recent subject — a beautiful, recently deceased bride — in 101-year-old director Manoel de Oliveira's latest film. (1:35) *Roxie.*

ONGOING

» **Animal Kingdom** (2:02) *Opera Plaza.*

» **Black Swan** (1:50) *California, Empire, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki.*

Burlesque (1:48) *SF Center.*

Casino Jack (1:48) *Embarcadero, Shattuck.*

The Chronicles of Narnia: The Voyage of the Dawn Treader (1:52) *1000 Van Ness, SF Center.*

» **Fair Game** (1:46) *Opera Plaza, Shattuck.*

The Fighter (1:54) *Marina, 1000 Van Ness, SF Center, Sundance Kabuki.*

» **The Girl Who Kicked the Hornet's Nest** (2:28) *Four Star, Lumiere, Red Vic.*

Gulliver's Travels (1:25) *1000 Van Ness.*

» **Hadewijch** Celine (Julie Sokolowski) is a novice nun whose superiors see her fervency — which manifests in refusing to eat or wear warm clothing in winter — as "self-love" she must rid herself of before fully committing to the religious life. They order her back into the secular world to test her faith. Back in her parents' Parisian very upper-class home, she drifts into friendship with Yassine (Yassine Salime), a young Arab living in the projects, while refusing to return his romantic interest. Indeed, she finds more kinship with his elder brother Nassir (Karl Sarafidis), who is as passionately committed to his God of Islam as she is to her Catholic one. Those who've worshipped at French writer-director Bruno Dumont's feet all along won't need convincing, but for those who found early works like *Humanité* (1999) and *Twentynine Palms* (2003) unbearably ponderous and pretentious, *Hadewijch* is even more of an advance than 2006's *Flanders*. It's a quietly absorbing study of faith, fanaticism, and bottomless spiritual need. Visually handsome and accompanied (albeit sparsely) by J.S. Bach, it leaves the viewer plenty of moral and narrative ambiguities to chew on after the final fade. (1:45) *Roxie.* (Harvey)

Harry Potter and the Deathly Hallows — Part 1 (2:26) *1000 Van Ness.*

How Do You Know (1:53) *1000 Van Ness, Presidio.*

» **I Love You Phillip Morris** (1:38) *Lumiere, Shattuck.*

Inside Job (2:00) *Bridge, Shattuck.*

The King's Speech Films like *The King's Speech* have filled a certain notion of "prestige" cinema since the 1910s: historical themes, fully-clothed romance, high dramatics, star turns, a little political intrigue, sumptuous dress, and a vicarious taste of how the fabulously rich, famous, and powerful once lived. At its best, this so-called *Masterpiece Theatre* moviemaking can transcend formula — at its less-than-best, however, these movies sell complacency, in both style and content. In *The King's Speech*, Colin Firth plays King George VI, forced onto the throne his favored older brother Edward abandoned. This was especially traumatic because George's severe stammer made public address tortuous. Enter matey Australian émigré Lionel Logue (Geoffrey Rush, mercifully controlled), a speech therapist whose unconventional methods include insisting his royal client treat him as an equal. This ultimately frees not only the king's tongue, but his heart — you see, he's never had anyone before to confide in that daddy (Michael Gambon as George V) didn't love him enough. Aww. David Seidler's conventionally inspirational script and BBC miniseries veteran Tom Hooper's direction deliver the expected goods — dignity on wry, wee orgasms of aesthetic tastefulness, much stiff-upper-lip-page — at a stately promenade pace. Firth, so good in the uneven *A Single Man* last year, is perfect in this rock-steadier vehicle. Yet he never surprises us; role, actor, and movie are on a leash tight enough to limit airflow. (1:58) *Albany, Embarcadero, Empire, 1000 Van Ness, Piedmont, Sundance Kabuki.* (Harvey)

Little Fockers (1:50) *Marina, 1000 Van Ness, Shattuck.*

Love and Other Drugs (1:53) *SF Center.*

» **Made in Dagenham** (1:53) *Opera Plaza, Shattuck.*

127 Hours (1:30) *Lumiere.*

» **Rabbit Hole** If *Rabbit Hole* doesn't sound like the kind of movie you'd want to watch, I don't blame you. Following the lives of a married couple dealing with the loss of their young son, the film sounds a lot like the kind of Lifetime movie you accidentally spend a hung over Sunday sniffling through. But *Rabbit Hole* is a smart, complex addition to the genre, with exceptional performances from leads Nicole Kidman (Becca) and Aaron Eckhart (Howie), and a script by David Lindsay-Abaire, adapting his Pulitzer Prize-winning play. Director John Cameron Mitchell infuses *Rabbit Hole* with his trademark dark humor, creating a film that understands the serious toll grief takes but isn't afraid to step back and laugh at life, too. Special attention must also be paid to the supporting cast, including Dianne Wiest as Becca's mother, and newcomer Miles Teller as Jason. Explaining Jason's role would be giving away too much — it's enough to say that his presence is part of what elevates *Rabbit Hole* from grief porn to one of this year's best. (1:32) *Embarcadero.* (Peitzman)

Rare Exports: A Christmas Tale (1:42) *Lumiere.*

» **The Social Network** David Fincher's *The Social Network* is a gripping and entertaining account of how Facebook came to take over the known social-networking universe. In this version of events — scripted by Aaron Sorkin and based on Ben Mezrich's book *The Accidental Billionaires*, in turn based substantially on interviews with FB cofounder Eduardo Saverin, with input from Mark Zuckerberg icily absent — a girlfriend's dumping of Zuckerberg (Jesse Eisenberg) on a crisp evening in 2003 is the impetus in his headlong quest for a "big idea." The film is structured around the conference-room depositions for two separate lawsuits, brought against Zuckerberg by Saverin (Andrew Garfield) and by fellow Harvard entrepreneurs Tyler and Cameron Winklevoss (Armie Hammer) and Divya Narendra (Max Minghella) for crimes involving intellectual property and vast scads of retributive money. Unless Zuckerberg decides to post it on Facebook (which he probably shouldn't, given the nondisclosure vows that capped off the first round of lawsuits), we'll never know what truly motivated him and how badly he screwed over his friends and fellow students. But Fincher and Sorkin have crafted a compelling, absorbing, and occasionally poignant tale of how it could have happened. (2:00) *Four Star, Presidio, Shattuck.* (Rapoport)

Somewhere A lonely Ferrari zooms around a deserted track, over and over and over again. The opening scene of Sofia Coppola's latest, *Somewhere*, is such an obvious metaphor that at first I thought the director was joking. Actually, she's not: *Somewhere* is indeed a repetitous movie about a very boring, very ennui-laden indi-

CONTINUES ON PAGE 34 »

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ONGOING

CONT>>

vidual, who happens to be a movie star with the marquee-ready name of Johnny Marco (Stephen Dorff). Now that you've been smacked over the head with metaphor, feel free to play spot the subtext: Johnny lives at Sunset Boulevard haunt the Chateau Marmont, legendary for its often-behaving-badly celebrity clientele. His life is an endless progression of blah (wake up, smoke, pop a Propecia, eyefuck and fuck random female admirers), broken up by job obligations -- the tedium of a press conference here, the drudgery of a visit to the special-effects make-up studio there. *Sigh.* Would any director not as privileged as Coppola dare to focus on a character whose massive wealth can't at all assuage his existential crisis? Money may not buy happiness, but it's kind of hard to feel sorry for a guy whose depression plays out as he floats the day away at a luxury hotel. Fortunately, there is a bright spot in all this: mostly-absentee dad Johnny has a kid, Cleo, a tween sprite played by the charming Elle Fanning. Cleo is the only meaningful thing in Johnny's life, and the only interesting thing that happens in this glacially-paced, bellybutton-obsessed movie. (1:38) *SF Center.* (Eddy)

Summer Wars (1:53) *Opera Plaza.*

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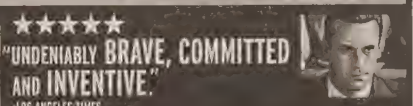

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TORNADO RIDER
MANZANITA
THE SOFT WORN SIXTIES
THE TROPHY FINE
BIRD BY BIRD
BETA STATE

SAT 1/8
THE PHARCYDE
ANNOCUMP'S JUDGEMENT DAY
A BAND OF ORCS

WALKEN
THE CUTTHROAT'S MOSES

SUN 1/9
GRASS WIDOW
THE BADIES
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Tangled (1:32) *1000 Van Ness, SF Center.*

The Tourist (1:44) *1000 Van Ness, Shattuck, Sundance Kabuki.*

Tron: Legacy A rare sequel among remakes, *Tron: Legacy* remains true to the 1982 nerd cult classic: it's essentially a silly movie about being transported into a computer world where everyone dresses in rave couture. Jeff Bridges returns, now in opposing roles. On one side he's computer genius Kevin Flynn, bearded zen master, and across the uncanny valley he's CLU, an ageless software lord. Flynn's been stuck in the Matri...er... Grid for decades, as CLU followed his programming to its logical conclusion: genocide. This is a bit too heavy of a theme for a film where almost every character gets blown to bytes upon introduction (cough, Michael Sheen, cough) but the light cycles and death pong are really cool in 3D. The plot, when it's not setting up Disney's inevitable sequels (hello, pointless Cillian Murphy) is *Star Wars* (1977), except Obi-wan Lebowski is the father. The son is Sam (Garrett Hedlund), whose good looks, penchant for extreme sports, and vacuous personality are the perfect avatar for our geek fantasy, where women strip us bare and are sexy guard dogs (Olivia Wilde.) While not passing the Bechdel Test, the film may be worth admission to hear the Dude's Jedi utter "It's biodigital jazz, man!" Look out for a special cameo by Daft Punk, playing hits from its score, which sounds like Kraftwerk mixing Vangelis and Danny Elfman (available in stores now.) They'll be the ones wearing helmets. No, the other ones. (2:05) *Castro, 1000 Van Ness, Sundance Kabuki.* (Prendiville)

>> **True Grit** Jeff Bridges fans, resist the urge to see your Dude in computer-trippy 3D and make *True Grit* your holiday movie of choice. Directors Ethan and Joel Coen revisit (with characteristic oddball touches) the 1968 Charles Portis novel that already spawned a now-classic 1969 film, which earned John Wayne an Oscar for his turn as gruff U.S. Marshall Rooster Cogburn. (The all-star cast also included Dennis Hopper, Glen Campbell, Robert Duvall, and Strother Martin.) Into Wayne's ten-gallon shoes steps an exceptionally crusty Bridges, whose banter with rival bounty hunter La Boeuf (a spot-on Matt Damon) and relationship with young Mattie Ross (poised newcomer Hailee Steinfeld) — who hires him to find the man who killed her father — likely won't win the recently Oscar'd actor another statuette, but that doesn't mean *True Grit* isn't thoroughly entertaining. Josh Brolin and a barely-recognizable Barry Pepper round out a cast that's fully committed to honoring two timeless American genres: Western and Coen. (1:50) *California, Empire, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Eddy)

>> **White Material** (1:42) *Opera Plaza.*

Yogi Bear (1:19) *1000 Van Ness.* SFBG

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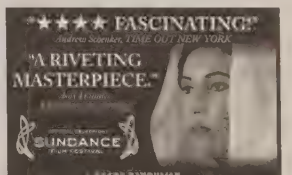

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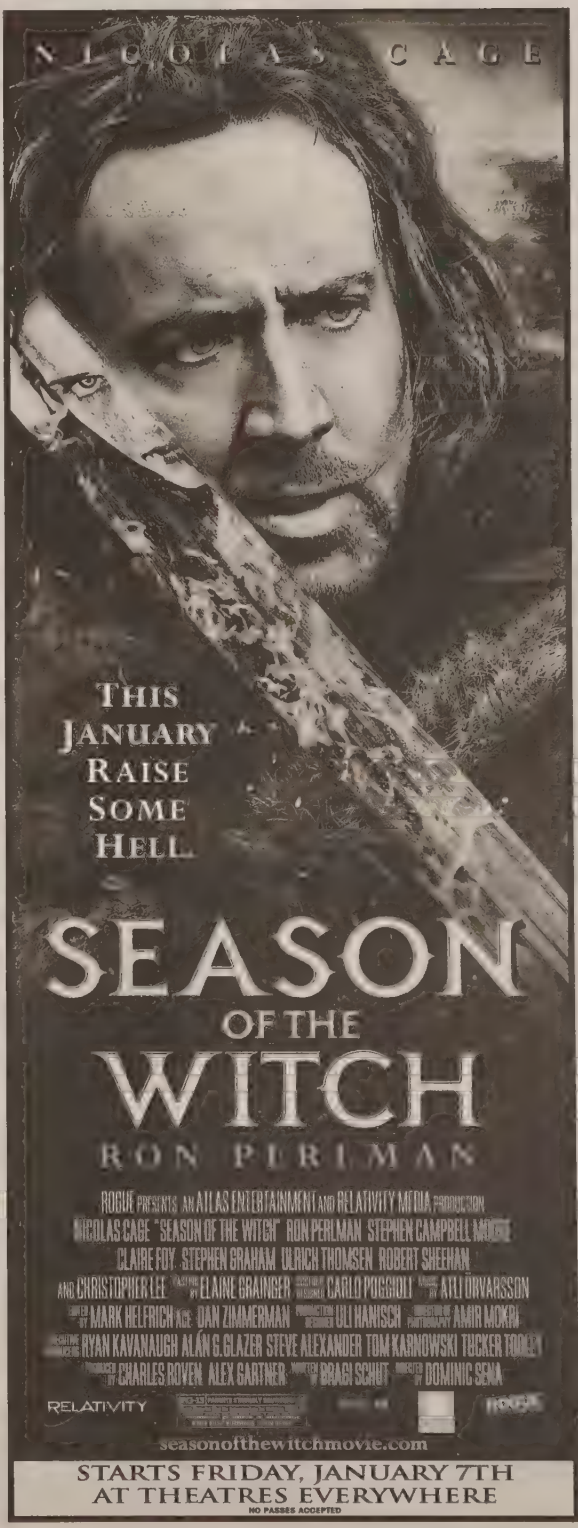

FILM LISTINGS

rep clock

Schedules are for Wed/5–Tues/11 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $7.50-12. Tron: Legacy (Kosinski, 2010), Wed-Thurs, 1:30, 4:15, 7:00, 9:30. "Midnites for Maniacs: Swords and Sorcery Triple Feature:" •The Princess Bride (Reiner, 1987), Fri, 7:30; Time Bandits (Gilliam, 1981), Fri, 9:30; Deathstalker (Sbardellati, 1983), Fri, 11:59. All three films, $12. "Hitchcock:" •The 39 Steps (1935), 2, 5:35, 9:05, and The Lady Vanishes (1938), Sat, 3:45, 7:15; •I Confess (1953), Sun, 2, 5:30, 9:05, and Rope (1948), Sun, 3:55, 7:30; •Torn Curtain (1966), Mon, 2:15, 7, and Stage Fright (1950), Mon, 4:45, 9:25; •The Trouble With Harry (1955), Tues, 3, 7, and Mr. and Mrs. Smith (1941), Tues, 5:05, 8:55.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $6.50-10.25. "Short Films from the 2010 Sundance Film Festival," Wed-Thurs, call for times. "San Francisco Grand Opera Cinema Series:" **Lucia de Lammermoor**, Thurs, 7 and Sat, 10am. **Bhutto** (Baughman and O'Hara, 2010), Jan 7-13, call for times.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Enron: The Smartest Guys in the World** (Gibney, 2005), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "CinemaLit Film Series: New Year's Revolutions:" **Viva Zapata!** (Kazan, 1952), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Closed until Jan. 13.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-10; www.redvicmoviehouse.com. **Client 9: The Rise and Fall of Eliot Spitzer** (Gibney, 2010), Wed, 2, 7, 9:15. **Enter the Void** (Noé, 2009), Thurs-Sat, 7, 9:45 (also Sat, 2). **The Girl Who Kicked the Hornet's Nest** (Alfredson, 2009), Sun, 2, 5, 8 and Mon-Tues, 7:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-9.75. **The Strange Case of Angelica** (de Oliveira, 2010), Jan 7-13, call for times. SFBG

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2888.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-9101

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

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› legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331540-00 The following person is doing business as **NutraWorks**, 564 Market St # 200 San Francisco, CA 94104. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 11/17/10. Signed Jason Miller D.C.. This statement was filed by Magdalena Zevallos on November 17, 2010. **#113250. December 15, 22, 29, 2010 and January 5, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331785-00 The following person is doing business as **Box Cubed**, 532 B Simonds Loop San Francisco, CA 94129. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mitchell Vaughn. This statement was filed by Karen J. Hong Yee on December 2, 2010. **#113253. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331943-00 The following person is doing business as **Green and Shine Cleaning**, 930 Pine St #106 San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/8/10. Signed Darlene Chan. This statement was filed by Susanna Chin on December 8, 2010. **#113252. December 15, 22, 29, 2010 and January 5, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331955-00 The following person is doing business as **The Royal Cuckoo**, 3202 Mission St San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paul Miller. This statement was filed by Magdalena Zevallos on December 8, 2010. **#113257. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332043-00 The following person is doing business as **Kennedy Investment Group**, 84 Miraloma Dr San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/13/10. Signed Zhang Lucy W. This statement was filed by Maribel Jaldon on December 13, 2010. **#113251. December 15, 22, 29, 2010 and January 5, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332061-00 The following person is doing business as **Indochine 508**, 508 Valencia St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tse W Ho. This statement was filed by Mariedyne L. Argente on December 14, 2010. **#113256. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332071-00 The following person is doing business as **SwitchPoint Planning**, 2101 Folsom St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/15/10. Signed Jumana Nabti. This statement was filed by Maribel Jaldon on December 15, 2010. **#113254. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332125-00 The following person is doing business as **Common Scents**, 3920 A 24th St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jan Van Swearingen. This statement was filed by Melissa Ortiz on December 17, 2010. **#113258. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332197-00 The following person is doing business as **1. San Francisco Energy and Construction, 2. SF Energy and Construction**, 3145 Geary #39 San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/15/10. Signed Ronald S. Burk. This statement was filed by Jennifer Wong on December 22, 2010. **#113259. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332237-00 The following person is doing business as **Hawaiian Blossom Spa**, 710 Post St San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/22/10. Signed Anne Passagne. This statement was filed by Jennifer Wong on December 24, 2010. **#113265. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332295-00 The following person is doing business as **Tatum Brooke Photography**, 1800 Broadway St Apt. 502 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/10. Signed Kimberly Martin. This statement was filed by Jennifer Wong on December 29, 2010. **#113266. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332379-00 The following person is doing business as **LKJ Art**, 2226 33rd Ave San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laura Johnston. This statement was filed by Nory Hanson on January 3, 2011. **#113267. January 5, 12, 19 and 26, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **December 13, 2010**. To Whom It May Concern: The name of the applicant is: **Slanted Door Inc The**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Ferry Building Marketplace The Embarcadero UT 5 San Francisco, CA 94111-4205. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE. Publication dates: December 29, 2010, January 5 and 12, 2011 L#113264**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **December 14, 2010**. To Whom It May Concern: The name of the applicant is: **584 Valencia Street LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 584 Valencia St San Francisco, CA 94110. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE. Publication dates: December 29, 2010, January 5 and 12, 2011 L#113262**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547353. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jonathan Ross Jaochico for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jonathan Jaochico** filed a petition with this court for a decree changing names as follows: Present Name: Jonathan Ross Jaochico Proposed Name: **Jonathan Ross Jaochico Arana**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 10, 2011 Time: 9:00 AM room ñ 218. Signed by James J McBride, Presiding Judge on December 8, 2010. Endorsed Filed San Francisco County Superior Court on December 8, 2010 by Param Natt, Deputy Clerk. **Publication dates: December 22, 29 2010, January 5 and 12, 2011. L#113255**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547369. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Gyung Suk Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner **Gyung Suk Jung** filed a petition with this court for a decree changing names as follows: Present Name: Ye Yang Jung Proposed Name: **Holly Ye Yang Jung**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 15, 2011 Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on December 16, 2010. Endorsed Filed San Francisco County Superior Court on December 16, 2010 by Elias Butt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113261**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547384. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Anna Siu, Victor Chan for change of name. TO ALL INTERESTED PERSONS: Petitioner **Anna Siu, Victor Chan** filed a petition with this court for a decree changing names as follows: Present Name: Collin Siu Chan Proposed Name: **Collin Chan Siu**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 24, 2011 Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on December 22, 2010. Endorsed Filed San Francisco County Superior Court on December 22, 2010 by Param Natt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113260**

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V-ball

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:
I've always fantasized about girls kicking me in the balls. I have always secretly desired it, especially women or girls wearing sexy boots. I have always had a thrill for women dominating men. When I would watch the TV show *V*, I would dream of Diana kicking Mike Donovan in the balls with her sexy stiletto boots. She is one of many women I would have liked to have been kicked by. What causes men to like it? Why would us guys enjoy such pain and agony?
Love,
Ballsy

Dear Balls:
Not again! Oh, OK, I guess there's something new to address here. But the last part, the standard ball-kick questions, get answered like this: Nobody knows, and nobody knows.

What I do find interesting is that this is such a guy thing, I mean, certainly there are women who enjoy ball-kicking in fantasy, and even in reality, and many would even do it for free. But the fact that (most) women do not themselves possess testicles does not fully account for the lack of similar fantasies on the masochist side of the sadomasochist divide. Other forms of crotular pain delivery, sure. Breast bondage/tit torture? Oh my word yes, you don't want to go Googling that unless you have a couple days off and a good system for cleaning up your hard drive afterward.

I'm pretty sure that the ball-kicking fantasies connect to something in men that goes way beyond "this is a good way to get maximum pain delivery with minimal effort for either giver or receiver." It is that, sure, but if it were that simple we would see finger-stepping or eyeball-poking represented with similar frequency, and we don't,

So, in short, Mr. Balls, you are getting off on the domination and, more specifically, the humiliation aspect of having a female person appear to endanger the supposed locus your precious masculinity. Although I am not even sure that I can define "masculinity" in any way that is useful (maleness is simple, masculinity is, again no pun intended, hard), I am nonetheless quite certain that whatever it is, it does not reside in the testes, nor can such an abstract attribute suffer physical harm at the business end of a stiletto pump. But I get that it feels as though it can, and I get the turn-on. It's a big one.

People are forever asking me, around S-M topics, if power-play would even be a turn-on in the absence of real-world, not-fun, not-funny social inequality and I have to say sorry, dunno, we hardly have a way to test that, do we? So I have no way to tell if your rather popular fetish would have the same draw if the whole idea of the "powerful woman" did not carry with it the baggage of some multi-thousands of years of the subjugation of women, and a nearly planet-wide horror of anything feminine sneaking in to emasculate, oh, anything. That, defied, still carries quite a kick, At least as kicky as that *V* woman's stilettos.
Love,
Andrea

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